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# FPM

## FIGURE PAINTER MAGAZINE

insight interview

## Angelo Di Chello

**REVIEWS**

- Nutsplanet
- Altores Studio
- Mr Lee's Minis
- Mindword Games
- Mirico Collectables
- Grey Matter Figures
- RobotRocket Miniatures

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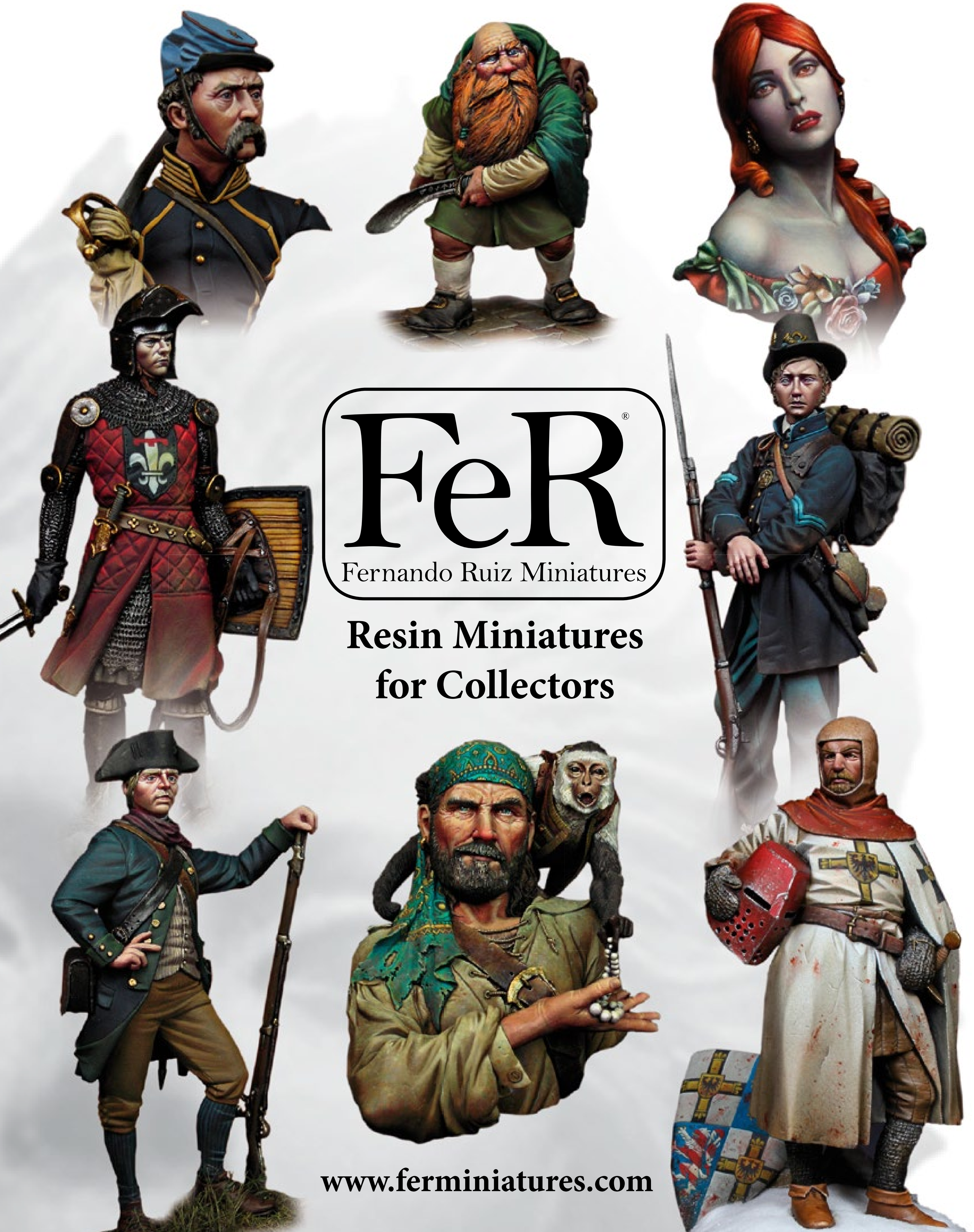

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**Adrian Hopwood**
**Conrad Mynett**
**Steve Forté Haydon**

Welcome to **Figure Painter Magazine issue 47**.

This issue has a bit of an old familiar ‘Basement’ feel to it, with articles from **Adrian Hopwood** who bring us a brilliant introduction into **mixed media** model making and painting with his **War Pig tutorial**. To add to that, Adrian also gives us his thoughts on a relatively new miniature from **Grey Matter Figures**. Continuing the ‘Basement’ feel, we have the second part to **Conrad Mynett’s ‘Cyclops’ tutorial**. When I said The Basement, I meant the long gone and sadly missed forum, not the underground dwelling. 😉

Also in this issue, we have a catch up with our **Pegaso** painting competition. You should see what we have on display here, the miniatures are awesome! We also take a look at a model and paint set from **Andrea Models**, plinths from **Pete’s Bases** and a load of miniature reviews that should help with choosing yourself a Christmas present. 😊

Launching this issue, we have a great Insight interview conducted by **Davide Rainone** with the most successful **Golden Demon** winner there is - **Angelo Di Chello** ... a very interesting read!

Shane Rozzell, Chief Editor.

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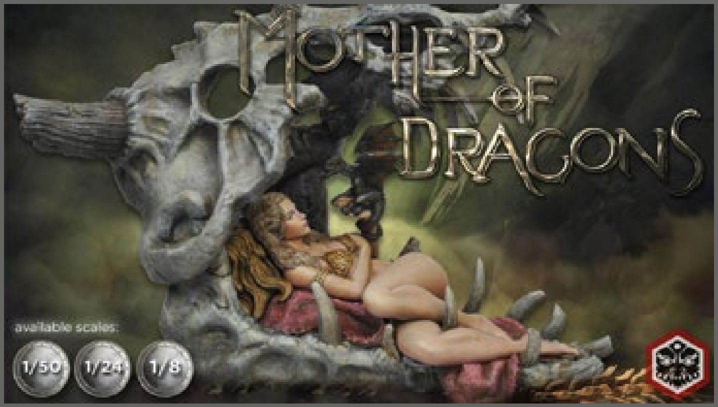
MOTHER of DRAGONS
available scales:
1/50
1/24
1/8

## Mother of Dragons

Kabuki Studio is about to launch another Kickstarter on the 10th of December and this one is a stunner! Mother of Dragons is available in 3 sizes as well as a bust, and consists of a female figure reclining inside a giant dragon skull, with a small baby dragon climbing up her arm. The concept art is by Stéphane Wootha Richard with Alessandro Trombetta who designed some elements. Sculpting is by Krisztian Hartmann and everyone involved has done a brilliant job. Typical of Kabuki, there are some very cool stretch goals and add-ons, so anyone who backs this will get some really cool stuff. Oh – watch out for some community stuff, too. For more information, checkout the Kabuki Facebook page or click here.

CROWNED HEADS
Tales of pride and decadence
I
WEBSTORE OPEN!

## Gura Resin Kits

Sculptor Edgar Ramos (yeah him!) has started a new venture called Gura Resin Kits and if his first two releases are anything to go by, this company is going to be one to watch. Their first two releases are stunning. Marketed under the Crowned Heads range, they consist of The Eternal, who is an elf king and The Tyrant, a goblin king sat on his thrown. Both are 1:24th scale and both are superb sculpts. Hopefully, we'll be getting our hands on some soon to bring you an in depth review and a catch up with Edgar, who will answer some questions about his new miniatures and his new venture. For more information, head here and give his page a like.

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KAROL RUDYK
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## SeminART

As you might have seen, we have published details and dates for our SeminART painting course with Karol Rudyk. The course will take place on the 10th and 11th of February 2018 at Firestorm Games in Cardiff and will cost £175 per person. The weekend will focus on painting demonic skin tones and demonic tattoo freehand. We also have some pretty cool news. The model we'll be painting is an exclusive from Karol Rudyk Art and everyone who attends will be the first to get their hands on it and be taught some of the techniques used on the box art, by the box art painter. How cool is that? For more details of this and future courses, head over to our SeminART page and give it a like.

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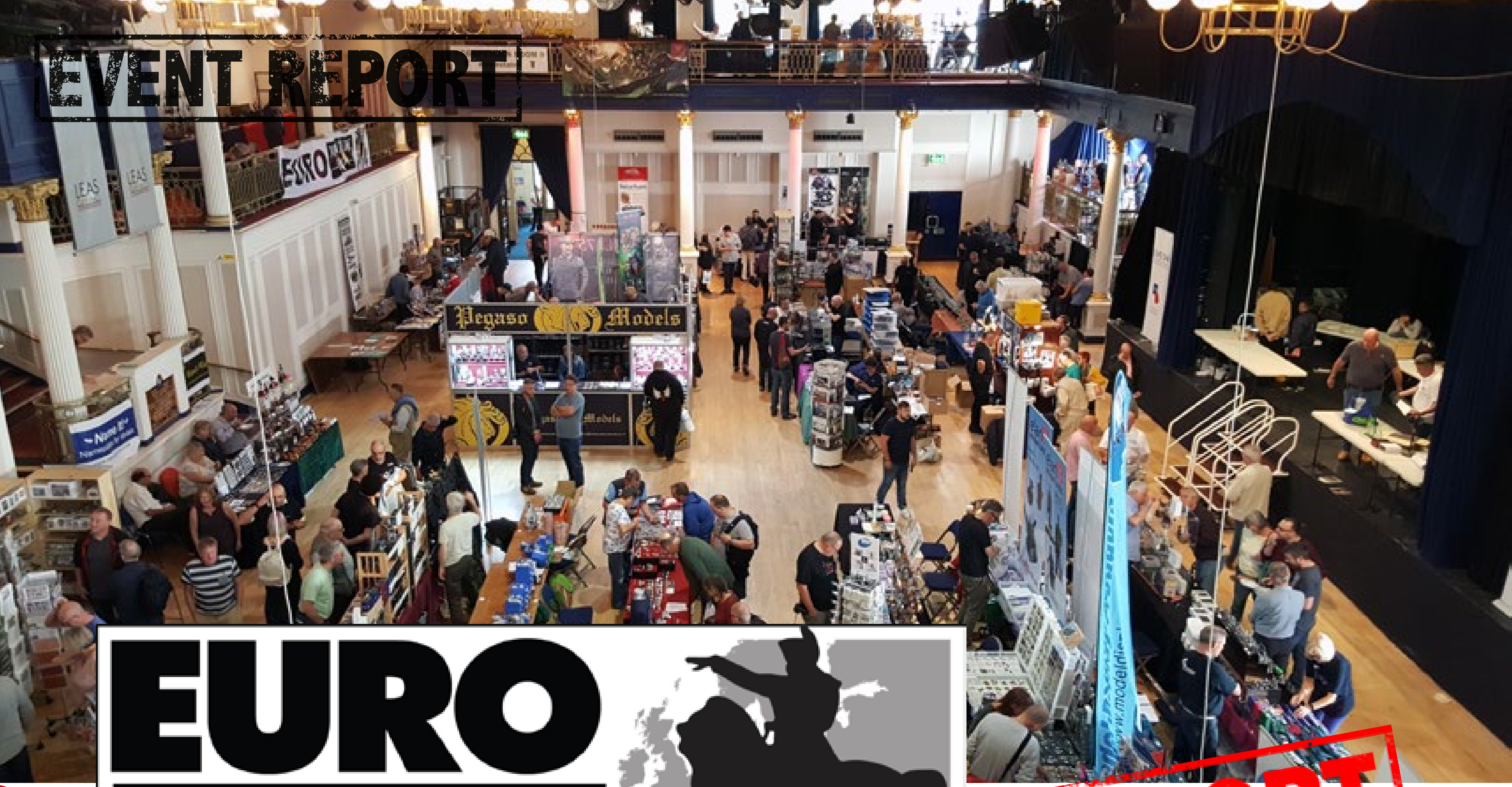

# EURO MINIATURE EXPO

## EVENT REPORT

This year saw the first Euro Miniature Expo (EME) held at the Leas Cliff Hall in Folkestone. Now, many people were a little confused, myself included at first. Was this just Euro Militaire under a different name, or was it a new show?

By Luke Wilson

It was no secret that 'Euro' had been in decline for a few years. I won't go into the politics of it all (as this is not what we are here for, and I'm sure there are many opinions about it). For better or worse, the guys behind the Euro decided to call it a day after 31 years, impressive in anyone's book. So what were we left with? Well, a big hole in our social calendar! There were some discussions on social media; a few people began talking about getting together and doing something, somewhere around those dates as it had become a staple in the hobbyist's diary. Quietly a group had got together and started planning and arranging an event.

***Adrian Hopwood*** (Figure World and the Basement), ***Thomas Hopwood***, ***Steve Kirtley*** (SK Miniatures) and ***Richard Watson*** (Oakwood Studios) had got together to take on what would be a mammoth task of resurrecting the old Euro, but taking it in a new direction. Would holding a new event at exactly the same place on the same weekend as the old Euro cause confusion? Yes, but is it a different show? Yes to that, too. I just hoped people would support it, as there seemed to be a few negative remarks even before the show started; but as the organisers said, 'Please bear with them as it was their first time.' So, onto the event.

The event followed pretty much the same format as the old one, after all it wasn't broken per-say. It just needed more dedication, and these guys gave it. The layout was very similar, which gave it a familiar feel. There were the same big retailers that placed faith in the event and I'm glad they did, as it wouldn't have

Chasseur à cheval
de la Garde
1810

been the same without the likes of ***Scale75, Nocturna, Pegaso Models*** and ***Michael Kontraros Collectibles*** to mention but a few.

I only got to have a brief look around the show because it was my first time judging, but I was also there to take official photos for ***FPM***. To begin with, it was more of a meet and greet—I was walking around, then it was downstairs to the photography area.

The setup was quite neat, with your own area amongst the other photographers and stewards bringing you any miniature you particularly wanted to see. This was good as we all wanted to see different figures, so I got to take pictures of a few I might have otherwise overlooked; plus, I got to have an extra close look at these figures and I can say the standard was very high indeed. This made me look forward to judging even more...more than being nervous about it.

Onto the judging. The painting area was cleared of the general public, and Adrian gave us a brief, a bit of a 'how to approach the judging'. We then went to the area we had been designated and started looking through the mountains of entries. I was teamed up with ***Ben Curry***, and we soon got into the swing of discussing what we did or didn't like about the first of the entries. We hadn't got even 10 figures in when ***Rob Herring*** asked if he could join us. This was a welcome help to both of us, as Rob brought experience and this proved to be invaluable to both Ben and myself. The judging was a great experience, and one I hope to do again next year, because I thoroughly enjoyed it and thanks to Rob and Ben, I learnt a lot too.

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Maternità

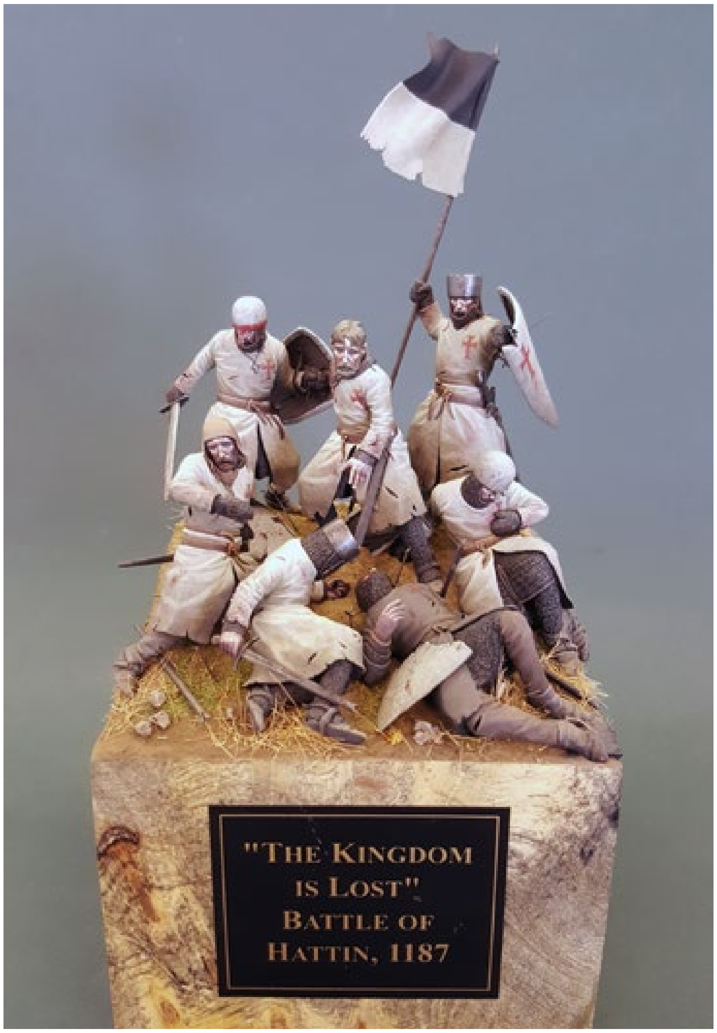
ROMAN BIREME
31 BC

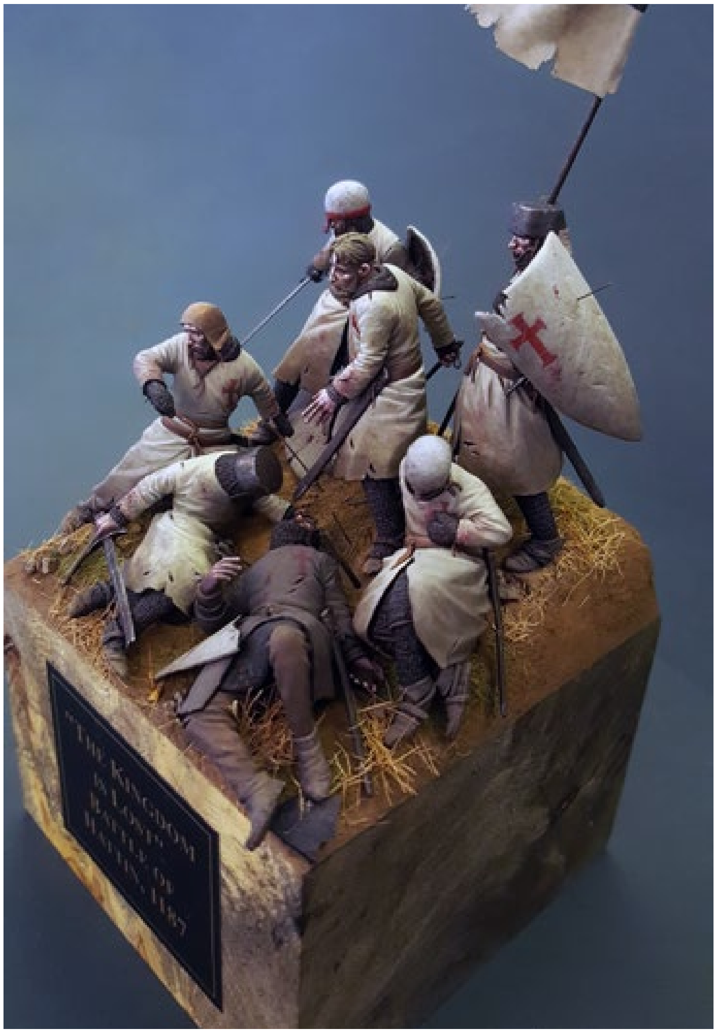
With judging done, it was on to the evening. This year I had been asked by ***Margot Crombeecke*** if I could arrange a meal for the people that went to Athens...Oh and a few extra! This went extremely well, with the restaurant even opening our booking up for 3 more, so 25 people descended on a local eatery and much food, drink and a bit of dancing was had (no dancing for me...Luke doesn't dance!)

Afterwards, we went to our respective hotels, but later I felt the need to have a little wander and found myself whiling the night away outside the good old Southcliff Hotel, with ***Normski Ealand, Kris Lawrence***, and ***Iain Aitkins***. Save for a few little indecencies, we chatted and drank the rest of the night away into the small hours before turning in for the night.

Sunday was far different and had a more relaxed atmosphere, but it was feedback time for the entrants. This was something I was very nervous about; not about talking to the people, but getting

Sina and the Knight





the feedback right, so it was constructive and justified. This is something I have found a little lacking in my own experience in the past. I knew I had to get it right. Thankfully, I only had to give feedback on 4 pieces and each person seemed happy with what I had said! I also took this opportunity to take a couple of more photos. I even managed to get a rare picture of myself, with my wife ***Zoë*** and our friend, the famous ***Debbie Volquarts***, who we seem to travel round the world and bump into at every show. ☺

The day passed very quickly, and I actually got to buy a few bits too, as the Saturday I hadn't purchased a single item. My wife even got the bug and picked up her first bust, which hopefully we will get to see at Monte!

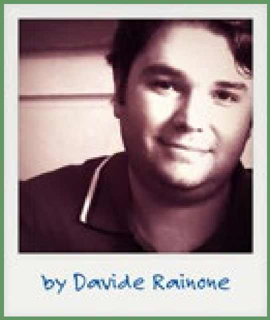
Anyway, before we knew it, it was the end of the day and the obligatory award ceremony ensued. Again, this was very much like the old Euro ceremony, but to be fair the stage is fixed, so what else can you do.

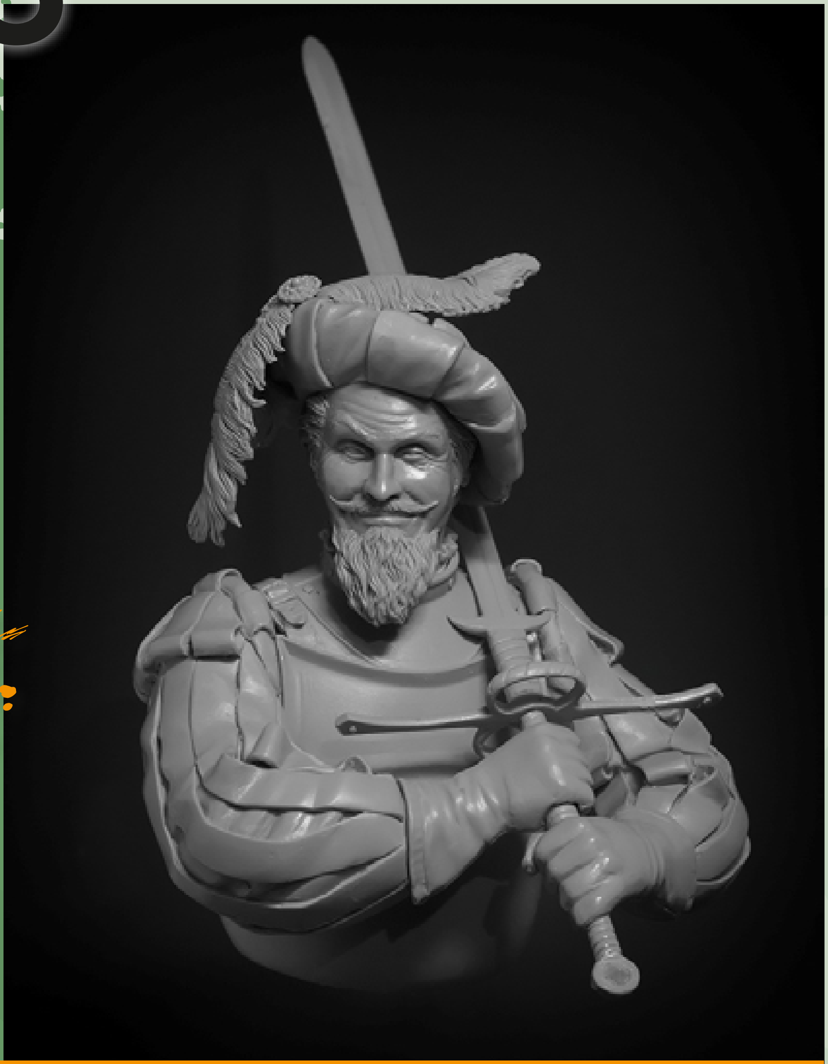
The classes started being called and the applause was warm and genuine. Then the junior class was called, and the nominees went up and the place erupted. It was fantastic to hear and see such encouragement for the next generation of painters, and you could see by their beaming faces they really enjoyed it.

Eventually the '***Best of Show***' was announced. This was won by ***Mike Blank*** for his magnificent scratch piece '***The Kingdom is Lost***', which I managed to get some proper photos of, too.

All in all, I think it was a successful show. Will the organisers do anything different next year? I think there will be tweaks. They even said they are still learning and it's a mammoth task to take on, but in my opinion, I thought it was an excellent first outing for the EME guys, and the event certainly filled the gap left by Euro Militaire. Adrian and his team put their own identity on it, so all that is left to do is to thank the organisers and many helpers (too many to name) and save the dates in your diaries for EME next year...

Oh yeah, you need to know when that is? Oh, OK then... ☺ It will be held at the ***Leas Cliff Hall*** in ***Folkestone*** on the ***22nd*** and ***23rd of September 2018***.


by Davide Rainone



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| **Scale:** | 1/10th |
| **Material:** | Resin |

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# Altores Studio's The Mercenary

ALTORES
STUDIO

It is my pleasure to introduce you, for the first time in ***FPM***, a piece from ***Altores Studio***. The model has been on the market from a while, but this does not stop me from talking about it and letting you know something more about this brand — as I usually do when I introduce a new company in these pages.

We are talking about "***The Mercenary***" bust that, as you have probably already identified, is a Landsknechte. They were the famous brightly coloured mercenary soldiers mostly from Germany in the late 15th and 16th centuries in Europe. They generally carried pikes, but some were also called Doppelsoldners, because of their 6 foot long swords and because they were paid double compare to their younger comrades.

Despite the pretty classic historical character, I asked for more information about the bust directly to the Altores Studio's staff, so let's get to know them better. Altores Studio, please introduce yourself.

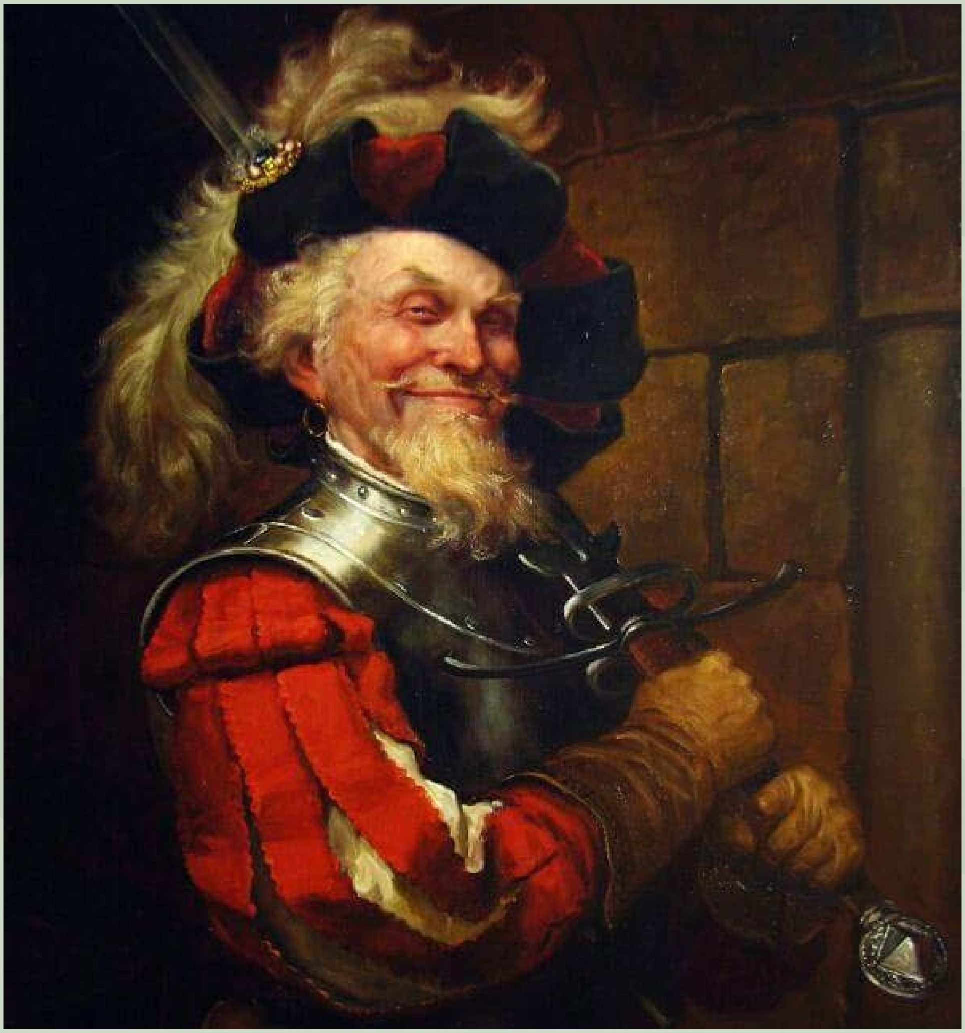
*Hello everyone! Altores Studio started on April 1, 2016. The owner is Alexander Pashin and the leading sculptors are Alexander Deryabin, Oleg Pogosyan, Igor Kordyukov, Sergey Valger and Stepan Nikolaev. We live and work in Russia, where we also collaborate with sculptors and artists from the Ukraine. Our main direction is in production of miniatures in resin or white metal in scales from 1:30 to 1:24 and busts in 1:8, 1:9, and 1:10 scales. Now our store counts more than 60 models. We try to cover as many subjects and time periods as possible. The company is successfully developing due to the work of our talented sculptors and high quality casting.*

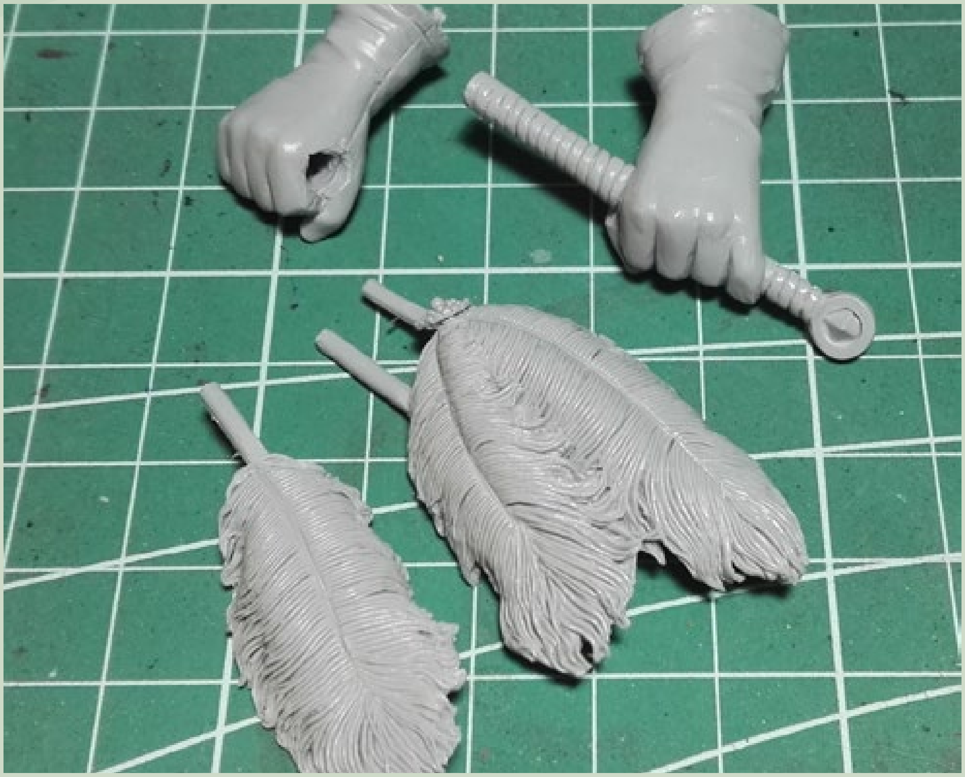
*"The Mercenary" bust comes from a canvas painting. Why this choice and what about future projects?*

*The prototype for The Mercenary bust comes from the eponymous portrait of the Russian artist Shishkin. It seemed to us that this was a very interesting character with an excellent facial expression. Indeed, the bust has started to enjoy success.*

*In the future, we plan to expand the range through fantastic figures and other busts. The first of the new productions will see the light of day at the Ruby Sphere Exhibition in Moscow in late November.*

Thanks guys, let's go back to the model. As you can see from the photos, the canvas and the models are pretty similar, however the sculptor has been obviously forced to adapt and cut the bust in order to make a proper three dimensional item.

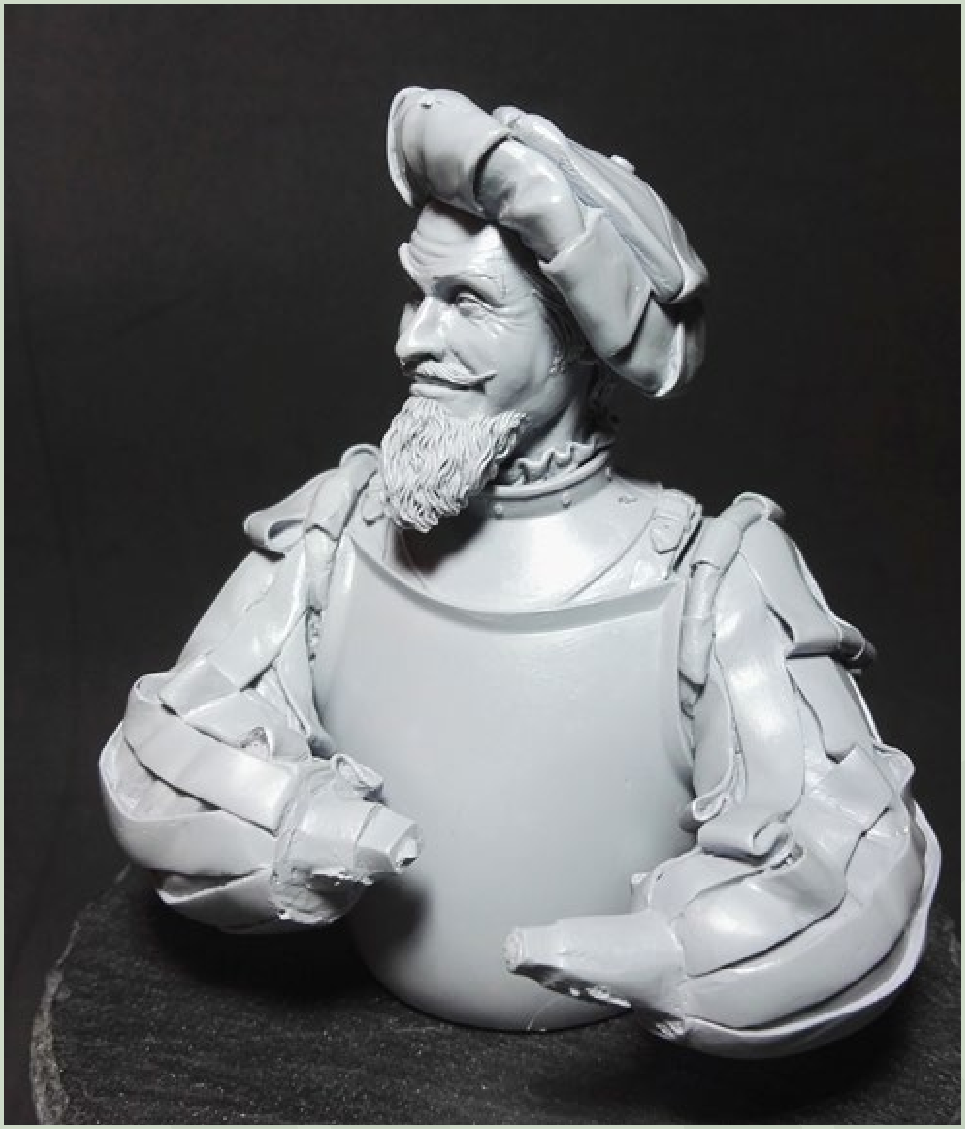




The bust itself counts 11 resin pieces: the hat, plumes, head, main body, single arms, hands with gloves, and the 2 components for the sword's blade. The resin quality is good, even if I suspect it needs a wash to remove some release agent because I see it is too smooth and a bit glossy. In my opinion, it's better to be safe before starting and avoid problems with paints and primers later.

The bust is massive, considering its scale, but this is due to the cut almost at his hip, which is necessary to keep the arms close in front of him and avoid empty spaces behind the hands (and respect the canvas).

The cast is actually very clean, with only a few resin injection points to remove and sand off. The assembling phase, however,



is much more complex. As you can see from the photos, his arms already have pins for the shoulders and hands (gloves), but the ones at the wrists are very long (I assembled the arms without glue, as the pins are deep enough to keep it still while shooting the photos).

One hand holds the sword's hilt that fits in the second hand's glove; the hilt again enters inside the sword's guard while the sword's blade goes to close everything. This means that during the assembling phase it is almost like a puzzle where pieces must be attached in an exact order. In the end, the gloves and sword must fit with the arms … which means something must not be glued or nothing will ever go in its place. This is not a particularly user friendly solution, but it guarantees that the bust, once in place, will resist a tornado.

The package is a sturdy cardboard box, with the models protected by layers of foam and the single pieces separated in as many plastic bags as individual parts there are. The box is finally closed by a sigil to avoid it accidentally opening by itself. There is nothing very special with the graphics. It is just a black and white photo of the model, but is actually a simple and effective box that optimally fulfils its purpose.

I am no expert about painting, but I guess anyone can paint it as the original canvas or like a generic Landsknechte without any historical problems.

I am pretty happy by the overall quality of this bust, so I am curious to take a look at other models by Altores Studio. Let's see what their future news will bring to the market.

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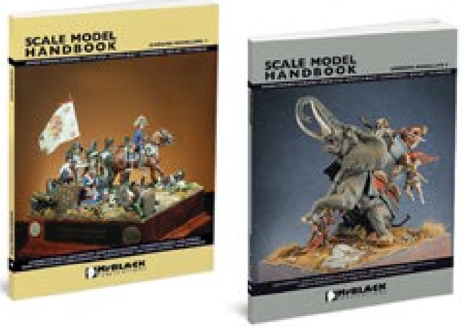

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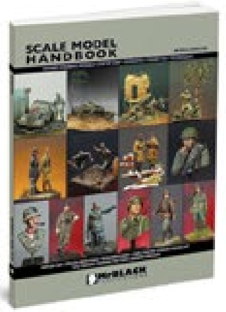

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# insight interview with ANGELO DI CHELLO

Words & Questions: Davide Rainone

This month, I am happy to use this article to introduce an elusive and very talented Italian painter, Angelo Di Chello. For those of you who follow Games Workshop's models, he is the most envied guy in the world, being the most awarded painter in the Golden Demon competition's history. Let's get to know him better!

*Place of origin?* I was born in Nürtingen in 1983, in Germany, close to Stuttgart. My family now lives in south Italy, while I have grown and live in Vicenza.

*Years of painting?* Probably the right answer is "too much"! I started to get miniatures dirty when I was 10 or 11, but a bit more serious painting started around 15 years old. When I say "serious", I mean using acrylics and not whatever I found around including temperas.

*Major awards?* I remember with love my first Golden Demon competitions where I placed well with my dioramas. Obviously, my major awards are the Slayer Sword UK in 2011 and the one in the European Golden Demon in 2016.

*Future plans?* I'd like to find the time to have one! Joking aside, I plan to keep attending the Golden Demon competitions and I'd also like to attend Salute in London and maybe, one day, the Crystal Brush where I'd bring something personal and not Games Workshop related. Anyway, I am struggling now to find some time and the way to do this, too.

Dark Angels

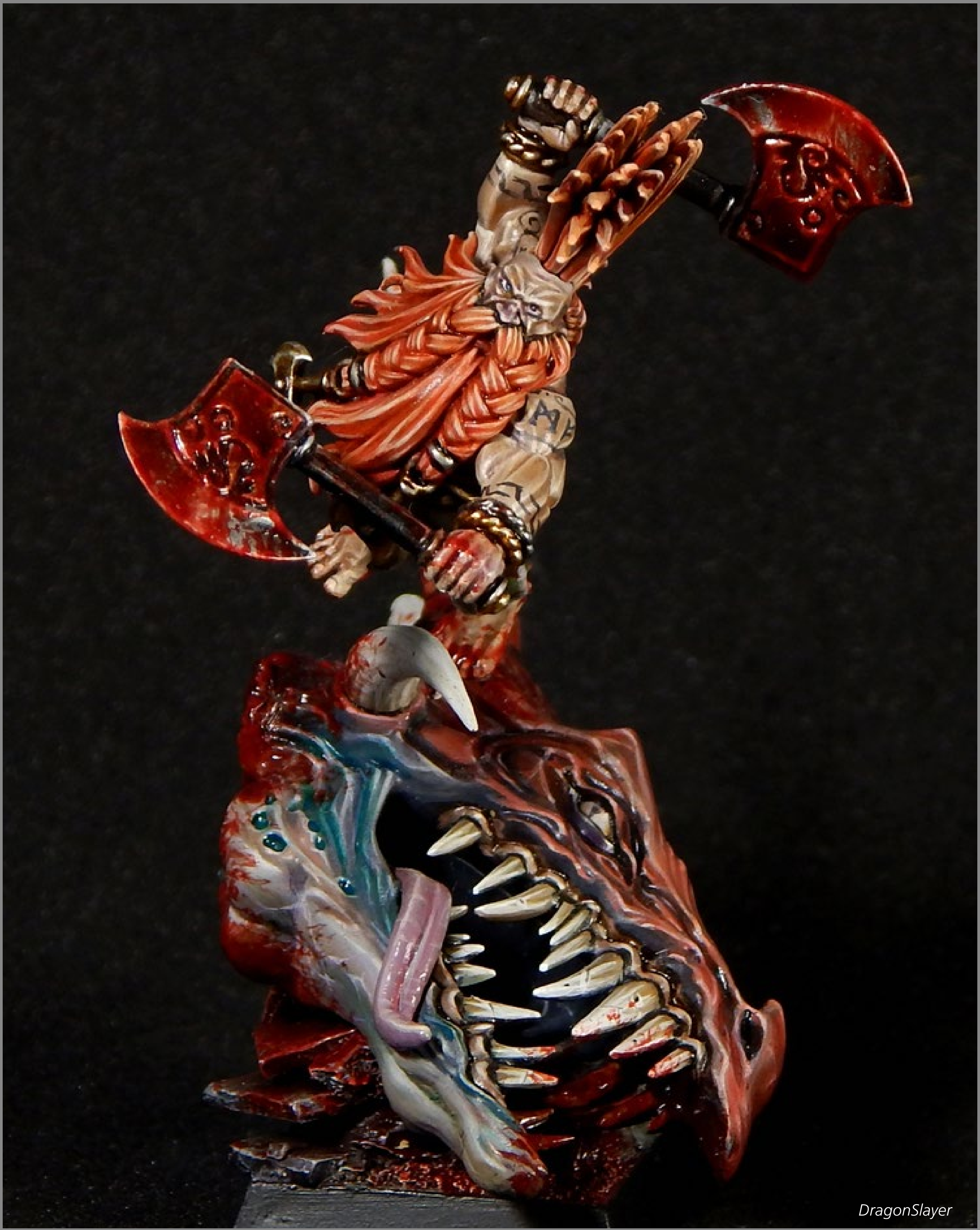
## 01 Easy question. How did you start to paint? Tell us about your early years.

As for many with my same age, I started with Heroquest. I started playing when I was 9 with my neighbours, and from then the desire to try to paint these miniatures arrived. Futile is saying that the first attempts were awful. I was happy, anyway, and somewhere I should still have some of those first miniatures. I used to try everything: from temperas to Humbrol enamels. Saying that I sucked would be reductive.

After a while, step by step, maybe thanks to my determination or obstinacy, some friends of mine introduced me to a group of freelance painters in a local shop. There I met Alberto Vigolo, the man who became my teacher for the next two years and taught me not only proper techniques, but also something I consider the most important thing; a good attitude for this kind of passion.

I know that sometimes I appear surly or indifferent in this world. Honestly, I am sorry for that, but I still live this hobby with the passion and vision that Alberto imparted to me. It's my way to keep alive the kid I was and the memory of a teacher that unfortunately has passed away.

Eitri



DragonSlayer

*Gobbos*

## 02

### Your experience in contests is peculiar. Tell us about the Golden Demon scenario.

I started in 2002, I guess… wow, that was 15 years ago…this is making feel me old! I remember that when I was a kid, I looked at the White Dwarf magazines in English language (the only one available at that time) while dreaming about attending that show at least once in order to admire all those beautiful models in flesh and blood.

It took a while before finding the bravery to put myself in the game. My first award luckily arrived at my first attempt, a silver with “Il Vampire di Wissemburg”, a diorama based on the role play game’s adventures that I was playing at that time, WFRP…I still do, actually.

## 03

### Why do you enter only in the Golden Demon contest?

I attend the Golden Demon because of my sentimental bond with it and the whole event surrounding it. I literally grew up with it and I cannot leave. Beyond that, I like its formula. While many painters don’t understand or love the IP limit, I believe it’s a good way to keep the focus on our own subjects. Sometimes, I also paint models very far from Games Workshop’s universe and going wild in doing absurd things. It’s just a matter of a different kind of caring. In the Golden Demon, it’s a matter of painting the best and most accurate vision from a series of worlds deeply defined. Fortunately, I like them a lot. For some, this is a strong limit while for me it’s an advantage. The objective is clear and there is no risk to uselessly waste energies.

After that, I admit to limiting myself to the Golden Demon competition because of other reasons. My job is inside a military base; I always have little free time and it’s hard to manage it. I try to attend events and conventions where I can have fun and when I can schedule my job.

## 04

### You are the painter who has collected the highest number of demons in the entire world. What’s the effect on you, knowing that you could even organize your own Golden Demon edition and already have all the statues you’d need… twice?

It is a great effect, thanks! This is also what I meant when telling you that I want to keep the kid inside of me alive: no mentally healthy adult could have pleasure in having at home all that stuff!

Anyway, I guess I could stop at 100. Now I have 59 statues and 2 swords… it’s not such impossible mission, don’t you think?

## 05

### Are there other events you ordinarily attend during the year? Not only contests.

For me, “Lucca Comics & Games” is a certain event I haven’t missed for a long time.

"Play" in Modena is an ongoing growing event, getting better year after year. I have followed it for several years and I am growing close to it.

"Mantova Comics" is a tiny reality, but a very good hunting field for my other passions: comics and action figures!

## 06 Please, tell us about your personal tastes in painting miniatures. What can you not resist and what inspires you the most?

I love hyper realism. Ideally, I aspire to that also in painting miniatures, even if, obviously, the challenge is hard with fantasy subjects. I love the most to paint flesh tones, mainly unnatural kinds, and metals. The only one technique I really don't like is the NMM. In my opinion, it has been over used and generally I don't like its final look. Nonetheless, it's very nice looking in photography.

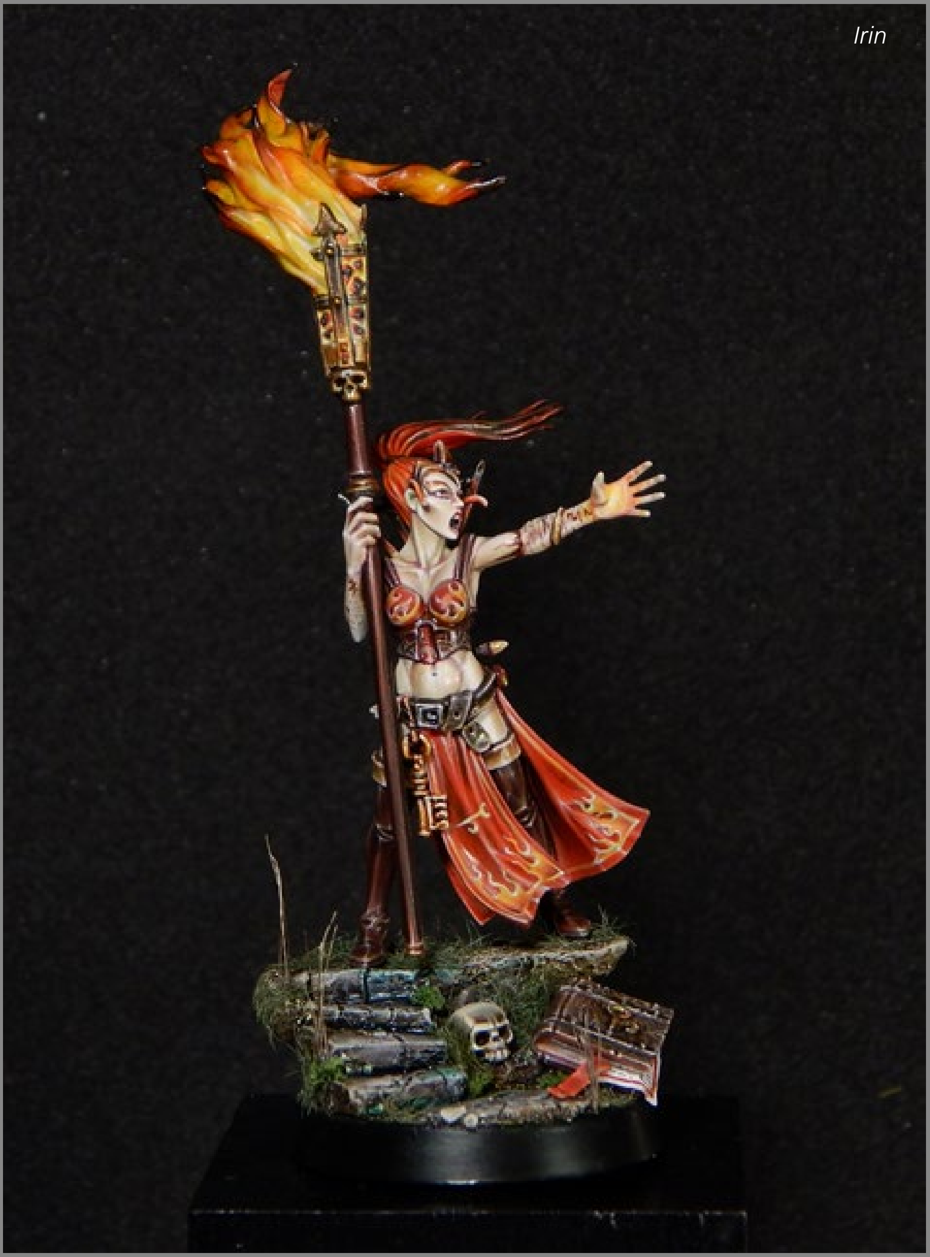
## 07 What are the best memories in your modeller life and why?

The Slayer Sword I won in the UK. The NEC in Birmingham was full of people, a great event.

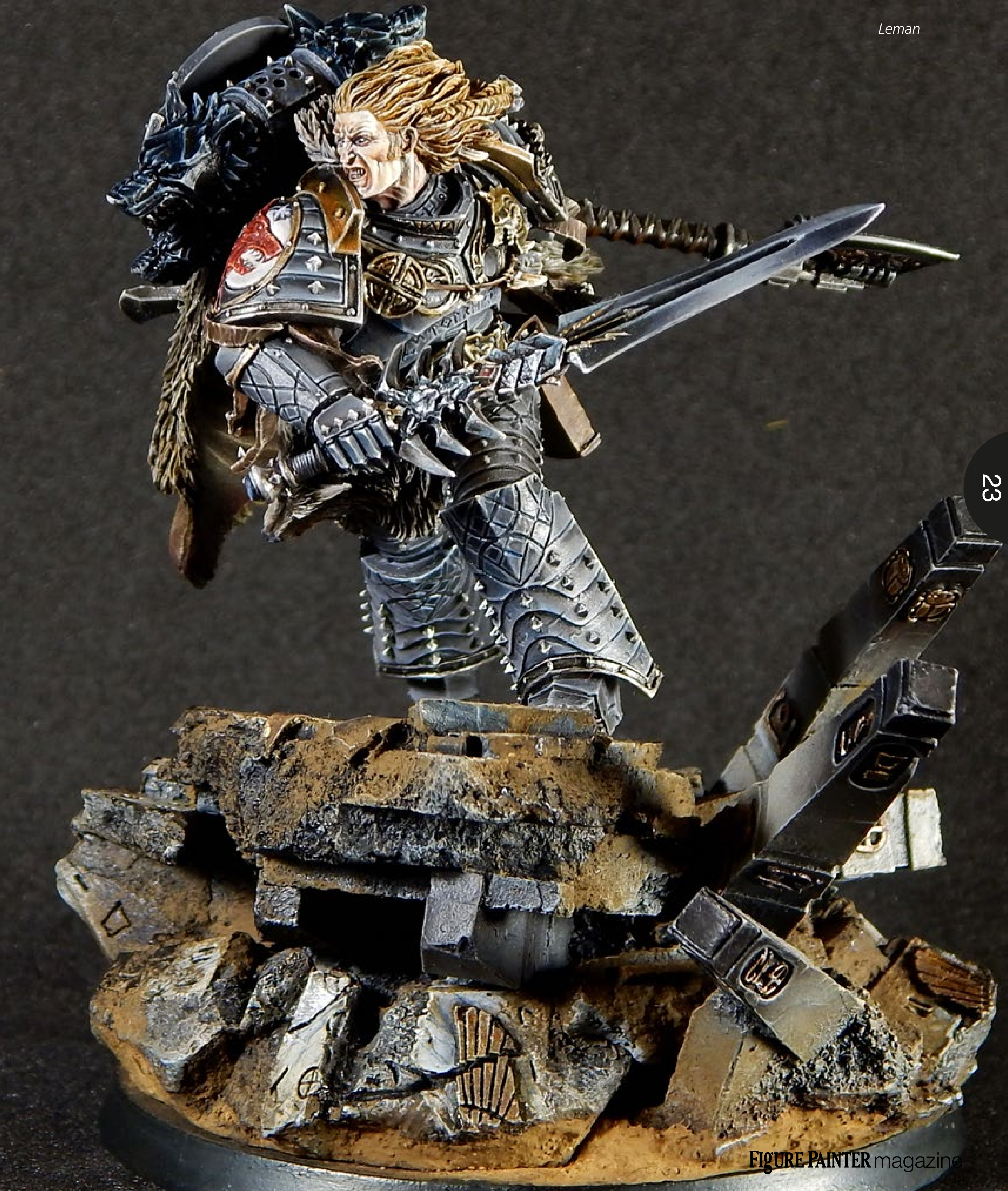
I hugged Merret on the stage and then I ran to hug my girlfriend holding the sword in my hands and risked slaying people between us.

Pictorially talking, it's when I learnt to blend properly. It took a lot of patience and I am still working to improving myself.

Periods in which I make practice with metals always give me satisfaction. Every year, I find some time to sit and try something new to achieve a more natural and convincing metallic effect. My goal is to obtain some metallic painting that will be possible to photograph at its best.



Irin



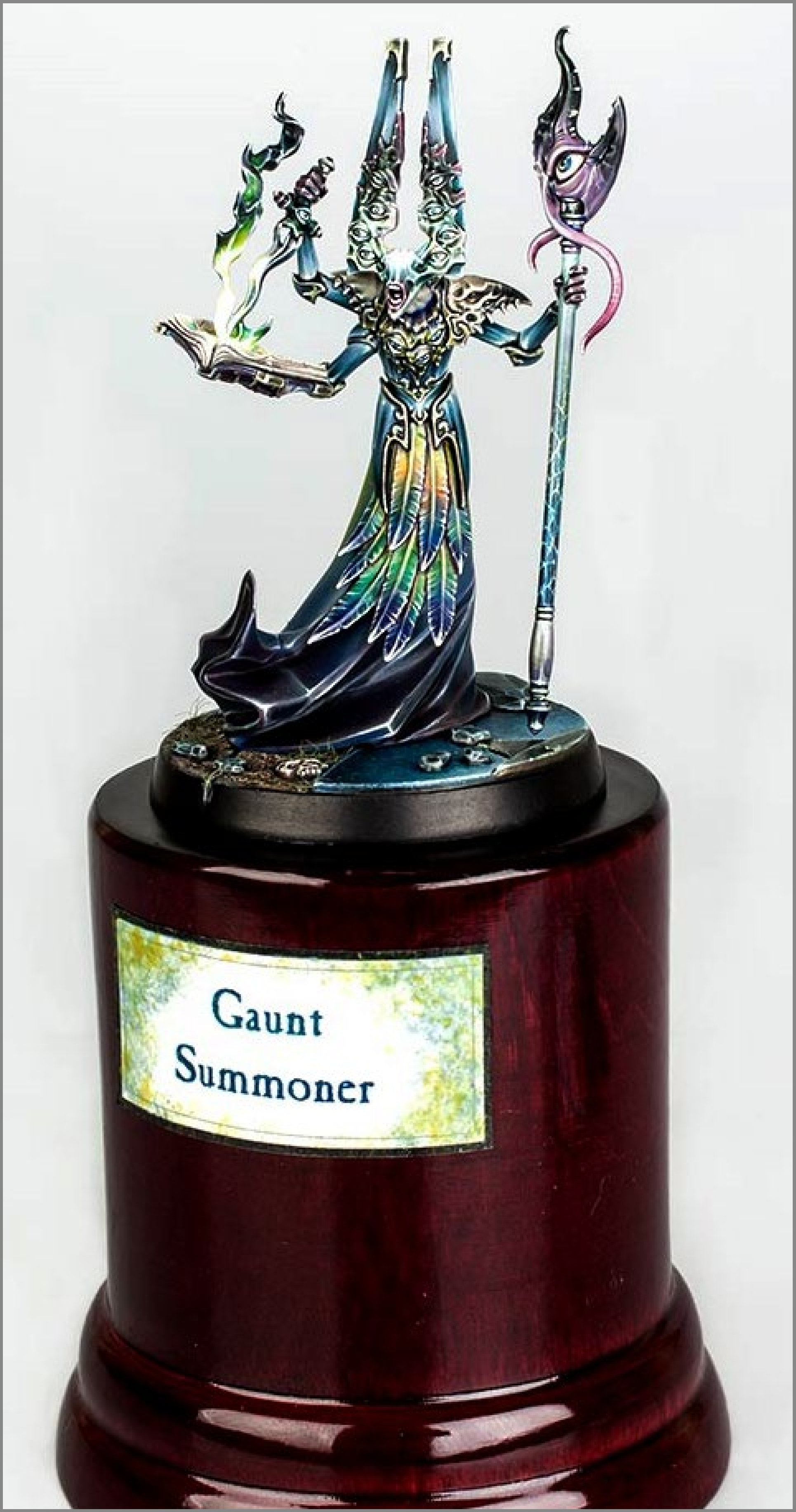
*Leman*

## 08 What are, for you, the models with a certain value and which ones have the biggest value in terms of work/final look/renown?

My Slaneesh demonette on foot, from 2011, is still a rare example of model I am very proud of. It's simple and, I guess, balanced. There is a freehand which was not invasive and a work on flesh tones that I still find pleasant.

Nagash is certainly the biggest model I ever painted and it gives me a lot of satisfaction.

Lastly, the Gaunt Summoner from last year is a good combination of fun work, a pretty good final look and renown, considering that it gave me the European Slayer Sword.



## 09 What do you like to listen to while painting? What are the most important things for you in a miniature?

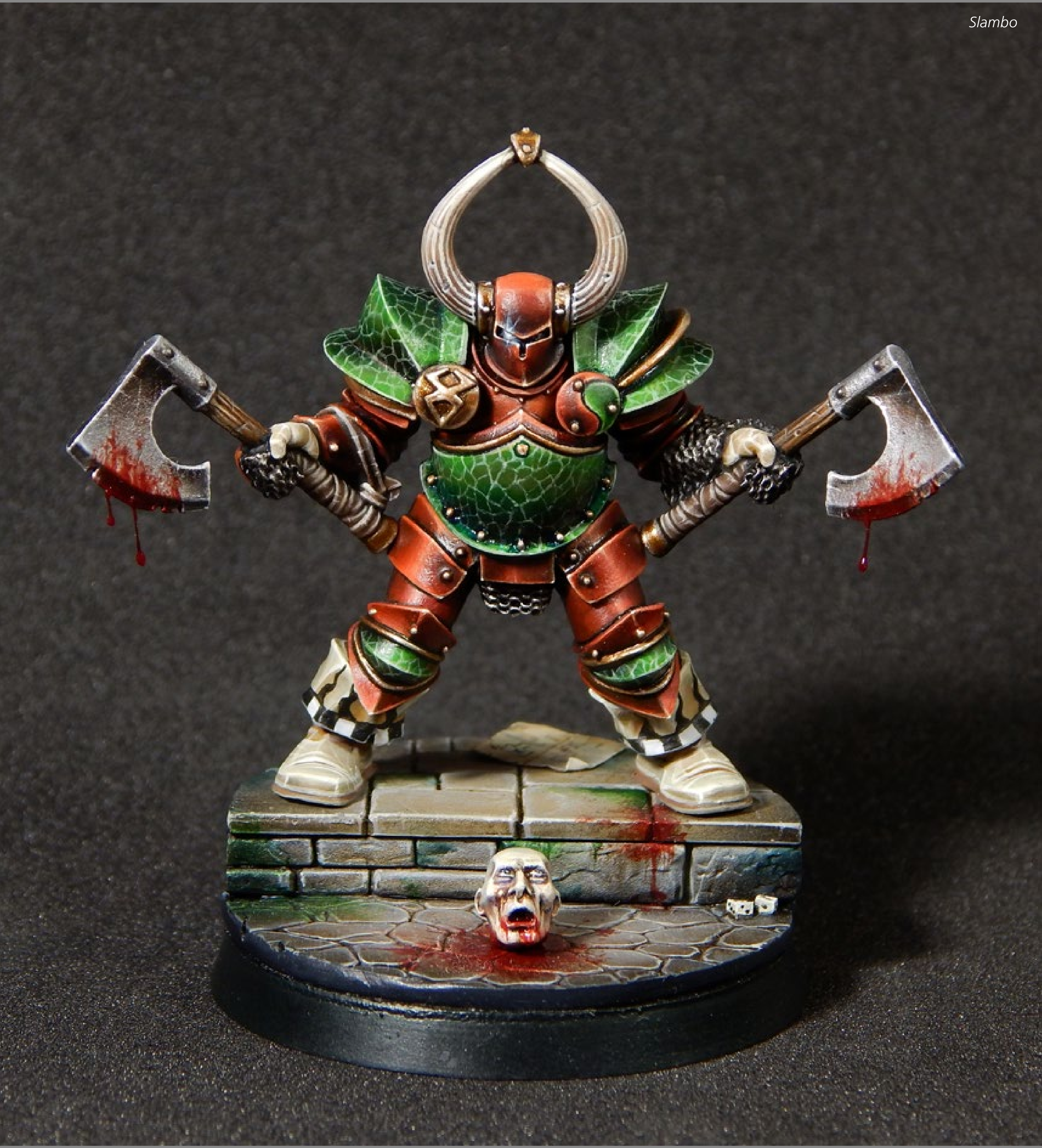
I listen to music or old movies while painting. The noise in the background is a must have for me.

Among the most important features in a painted miniature, there is certainly the general mood and environment that I define before starting to paint. Then, the facial expression... for me it worth alone 1/3 of the work.

## 10 On which you are working on, now? Could you give us some preview?

I am working on “Grunkful, the Forgotten” by MProyec, for a while. Maybe it’s the most beautiful dwarf sculpture ever. I love dwarves… Then, I have some models from Figone that I find interesting and on which I am making some experiments. At the same time, when I can, I proceed with the attempt to create a complete set of good level painted models for my Heroquest… in honour to my pictorial origins!

Finally, I have another personal painting project not related to the Golden Demon competition, but I am keeping it top secret until the end… I hope you’ll like it!



Slambo

## 11 You are an example for so many guys that paint for their own armies as well as for collector's models. Do you have some advice for those beginners?

If you love this hobby, if you live it with passion, don't give up! It's not truly necessary to invest much money to improve. To listen, to experiment and to persist are the basis for excellence.

Many live in the world of miniatures with stress, in the ongoing seek of emulation of someone else's works. It's inevitable receiving inspiration, and it's natural, but don't spend too much effort in trying to imitate "the big ones". Finding your place, finding the way you have fun; it's that on which you should bet on. With determination and resolution, you can obtain unexpected results.

Thank you very much, Angelo, to have been so kind to be here with us and taking some time to reply to my questions. We are all sure your run for a new and undisputed record in the Golden Demon is far from over and we wish you good luck in future projects. We will keep following you and waiting for the next masterpiece.

*Ogroid*

*Rune Father*

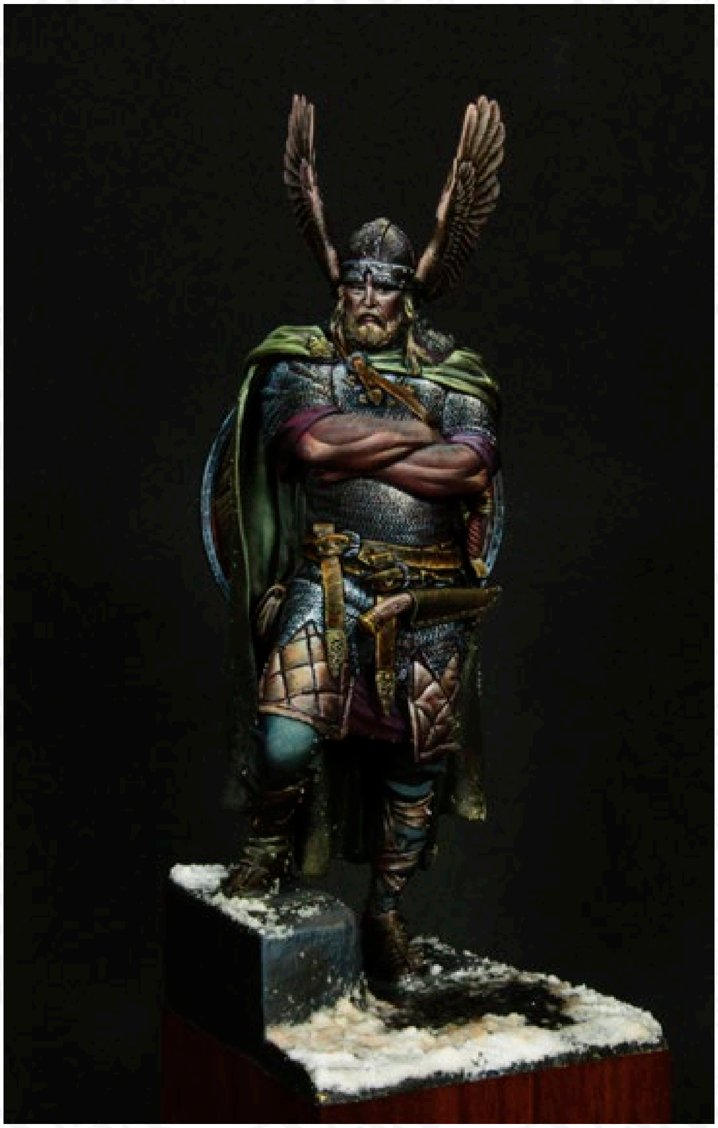
*Magus*

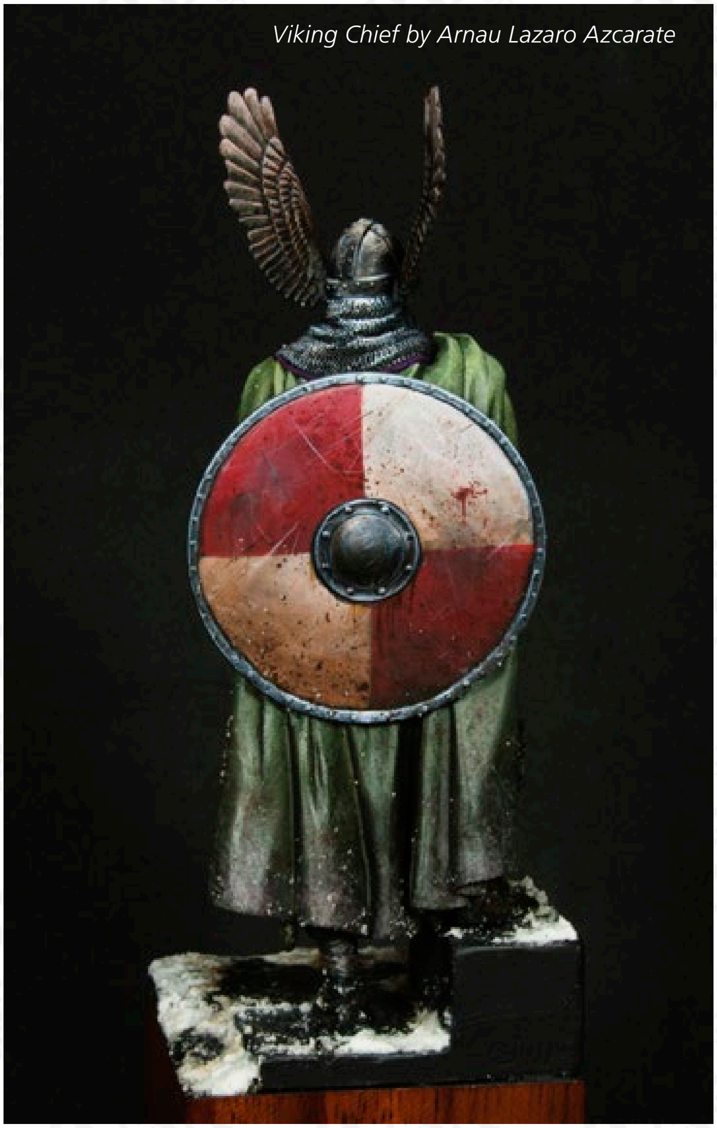
# PAINTING COMPETITION

in collaboration with

Pegaso Models

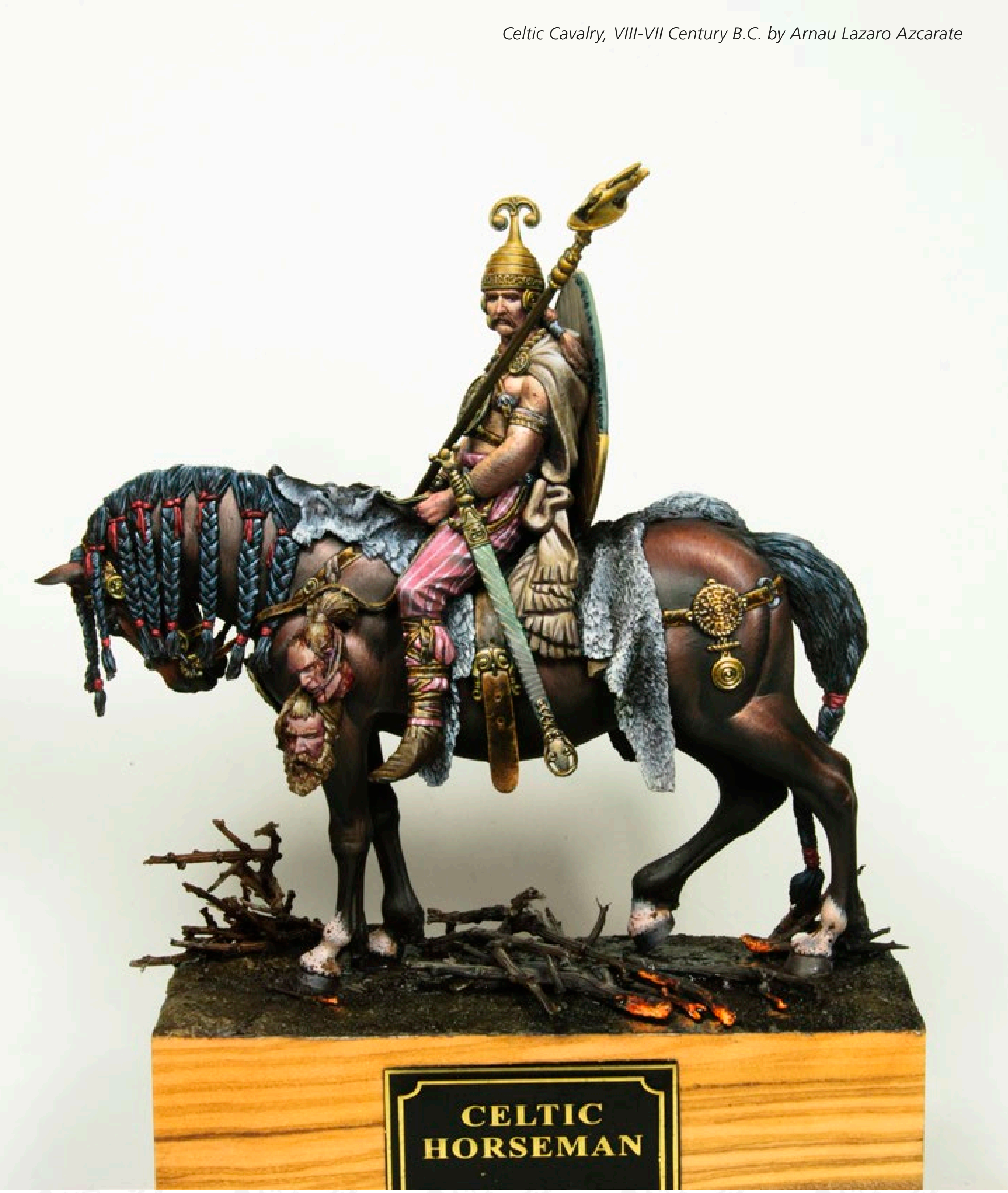
We thought it was about time to have an update on what people are painting for this amazing contest. If you fancy winning some great prizes, there is still time to enter. Full rules are in issue 44.





*Viking Chief by Arnau Lazaro Azcarate*

Celtic Cavalry, VIII-VII Century B.C. by Arnau Lazaro Azcarate


CELTIC
HORSEMAN

Nymert by
Leonardo Archini

*Retiarius by Riccardo Agostini*

Teutonic Order
Grand Master XIV Cen
by Surachai Manojam

Pegaso Models
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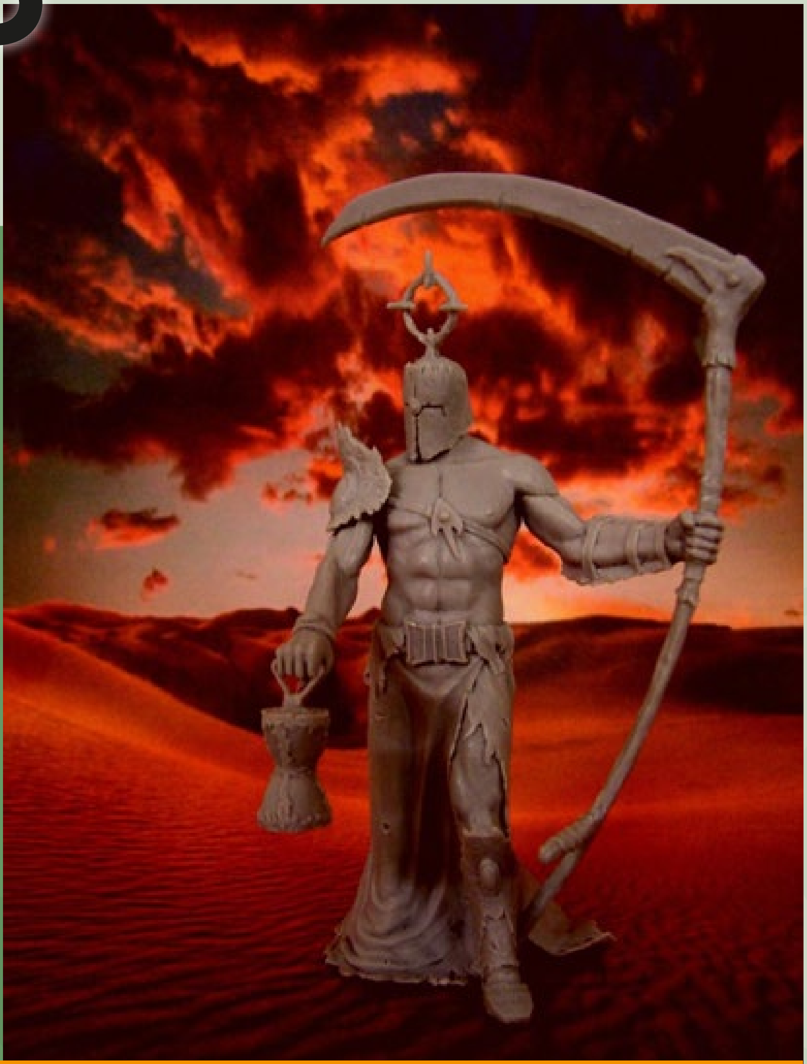
# Unboxing

by ***Adrian Hopwood***



## Details

| | |
|---|---|
| **Price:** | £25.20 |
| **Size:** | 90mm |
| **Material:** | Resin |

**Available from**

www.greymatterfigures.com

# Grey Matter Figures' Chronos

GREY MATTER FIGURES

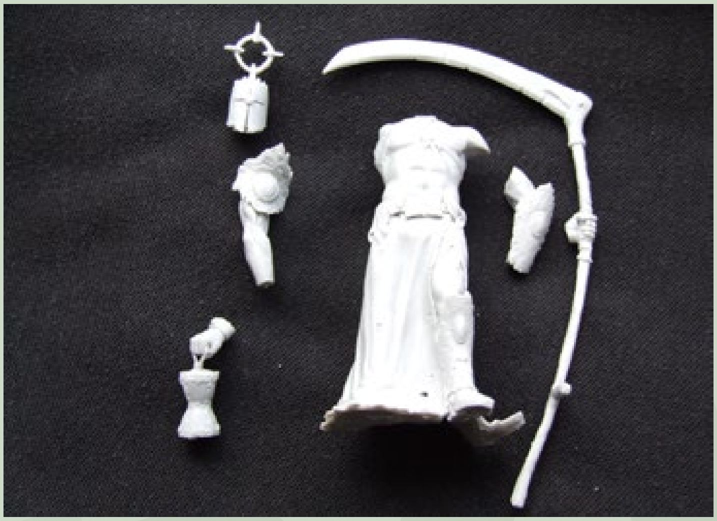
Remember that fairy stomping on the Trebor Love Hearts? I know, it's been a while and we've all had a sleep or two since then; it was a cool idea and a cool figure, but there's been not much at all from this company since then. However, they're back now and all the stronger, if this release is anything to go by.

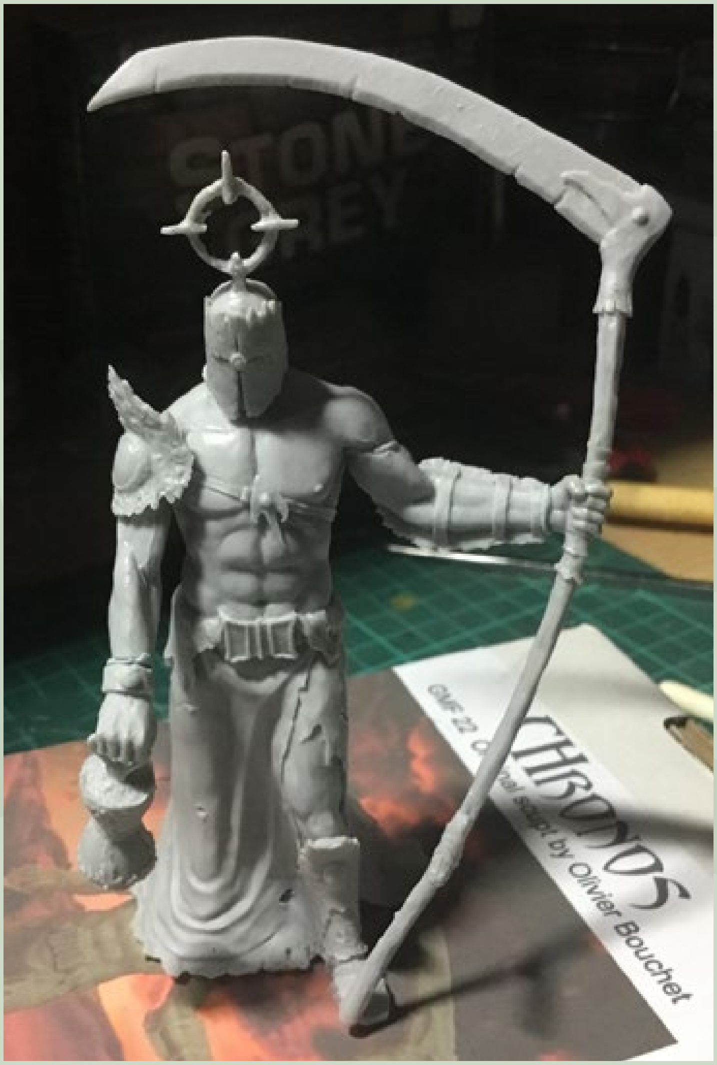
If you've not heard of ***Grey Matter***, then here's a very quick background.

**Tim Skelton** is the main man, and one of the very best makers of moulds and casters of resin in Europe – I'll qualify that one in a moment. ***Grey Matter*** has a cool back catalogue with some very good models, although one or two have disappeared from their website. To put it in a nutshell, they don't release much, but what they do produce is worth looking at. They've been at this for a while, so they not only know what they're doing, but they seem to have a knack of producing stuff at a very reasonable cost. In this case, a 90mm multi-part figure for less than £30 delivered to your door! Now to qualify the previous "mould maker and caster" comment; OK then, have you done a Verlinden kit – ever? Yup, and whilst the poses were sometimes lacking, Verlinden resin had one BIG omission – mould lines. They forgot to put them on all their castings. No, seriously, go take a look if you have one on the shelf.

Um, Tim seems to have forgotten about the mould line thing, too.

OK, so that's ***Grey Matter***. How about this new release then?

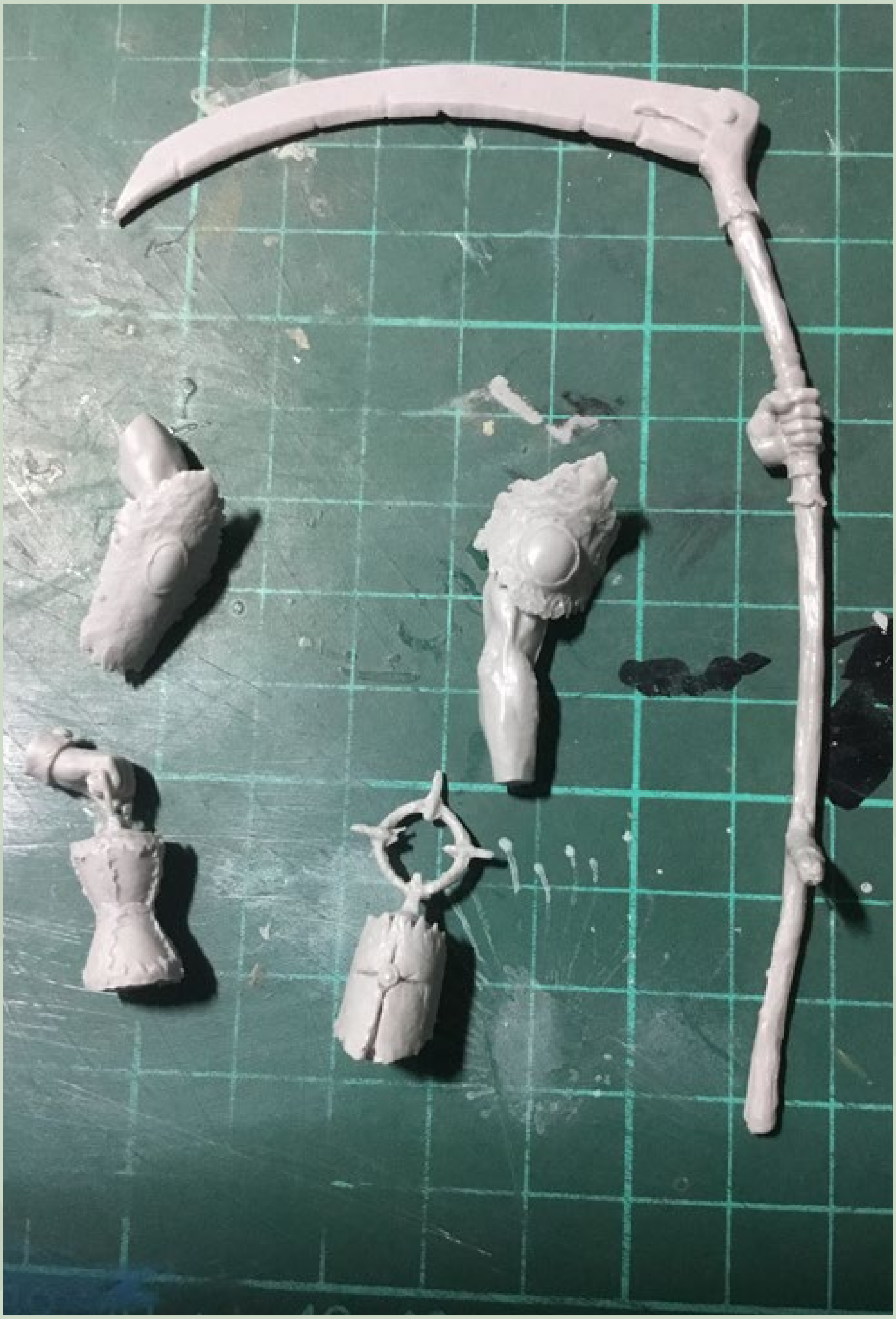




After putting on my special glasses (or is it that they make me look special…Ruth said something along those lines, anyway), I managed to find one mould part line on the inside of the left foot where it extends from out of the skirt type piece of clothing. There might be one across the left pinkie finger but I could be imagining that. Otherwise, the scalpel, files and dental tools stay pretty much unused. You will need to remove a couple of small blips where the casting blocks have been removed, and maybe – if you're really picky – just touch up a couple of the undercuts, but honestly, I'm being really, really harsh on that score. The kit is pretty much ready to assemble and paint.

The sculpting looks good; the proportions seem to work and the muscles all appear to be in the right places and aren't overdone. The stance is nice too, just enough to take the model away from being a "straight up and down" piece with the left leg extending and the weight being on the unseen right limb.

Fastening things together – I prefer to paint parts separately if possible, then fasten everything together once the paint is dry and finished. Sometimes it's better to join parts up into sub-assemblies, and ***Chronos*** is a case in point. I'd think about fastening the arms on as there will be a small wipe of filler needed to hide the joints. The head (OK, it's hidden inside a helmet) could be left off, as can the hands – one with an hourglass and the other with that rather large scythe.



Painting – well, although you get away from having to paint a face, you will have to tackle all that bare flesh on the upper torso and the bit on the upper left leg. Otherwise, it's a blank page for you to write your own story with – a high accent on bronze armour, leather and well, more leather probably. The skirt-type covering of the lower body could be done as leather I guess, or a patterned cloth might be interesting. After all, if you're depicting Chronos at an early stage in existence (like before he's fully created the universe), then where does the leather come from … see, I'm making you think of possibilities already. It could be some opposing deity's flayed flesh … mmmmmm, drippy and juicy.

There's not much more to say, apart from "Can we have a nice female to go with this, please?"

Why, you ask? OK, the obvious answer is that this looks like the beginning of a cool range – Chronos in pre-Socratic society was believed to be effectively the grandfather of the gods as he somehow produced the hermaphroditic god Phanes, who in turn gave birth to the gods that we associate with Greek mythology. So, there's a lot of scope for additions… Hera, Athena, Demeter, Aphrodite. OK, there could be a few fellas, too … if you really, really had to.

It's a cool looking piece as a stand-alone model, with plenty of options for interpreting the overall look and establishing a setting for him, all at a very reasonable price. Just don't forget, at the moment this is only available on the ***Grey Matter Ebay shop*** and doesn't yet appear on their website.

***Grey matter*** can be contacted at 19 Mosley Street, Ripley, Derbyshire. DE5 3DA or via the website www.greymatterfigures.com

# MINiSPOTLIGHT

# *Anne Frank*

BROKENTOAD

Earlier this year, all eyes looked towards ***Eindhoven*** for this year's big model show. ***Scale Model Challenge*** (SMC) and several companies were revealing new sculpts specifically for the show, kind of like show specials. ***BrokenToad*** was one of those companies who were introducing a new bust at the show and they wanted to make something that was a bit different and out of their usual 'high fantasy' comfort zone. I was made aware that this bust was being made a few months before it's unveiling, but the subject and images were kept a very guarded secret by ***BrokenToad***. It went on sale one week before the show and it was very well received – a few days later it was sold out and ***Kris*** has stated, it will never be cast again, consigning the bust to history, but also making sure it'll be a collector's item for a while to come. But, that is the end of the story … I want to look at its beginnings.

***Kris*** had the idea of producing a bust for ***SMC*** early on in 2017. The usual releases for that show all have a Dutch connection, so artists are very popular, but he wanted something different. He also wanted to surprise ***Margot Crombeecke***, the wife of ***Robert Crombeecke***, the main organiser of the show, with the bust. With this in mind, he hit upon the idea of producing a bust of ***Annelies Marie "Anne" Frank***. Now, this is a delicate subject; one that had to be handled correctly. So who could he get to sculpt the bust? Who had the skill to make it accurate, while also portraying her sympathetically?

In February, ***FPM*** (mainly ***Terry Cowell***, on this one) ran a ***SeminART*** painting weekend with ***Chris Clayton***, someone who I have followed in this hobby for a long time. In fact, when I told him about this, I think I scared him a little bit. Well, the joke is on him… the restraining order expires soon ☺. Anyway, we all made our way to Cardiff and spent a great weekend learning off someone I consider to be the best in the business. It was here that ***Kris*** approached ***Chris*** and offered him the chance to do the sculpt. ***Kris*** also knew that ***Chris*** was great friends with ***Margot*** and ***Robert***, so hoped that would be a little extra incentive for him to have the opportunity to work with someone he too considered a giant in our hobby. ***Chris***, after some juggling about with current projects, finally came on-board with the project as long as it was done respectfully in April at Salute…and so, the collaboration was born!

As I have mentioned, this project had to be handled very respectfully and upon its release ***BrokenToad*** made themselves available to listen to any concerns, something you very rarely see elsewhere! According to ***Kris***, the biggest concern was that people would see ***BrokenToad*** cashing in on the horror that this young fifteen year old endured at the hands

Exclusive Mini

of the Nazis, but this was not the case. ***BrokenToad*** has donated all the profits from the sale of the bust to the ***Anne Frank*** Museum in Amsterdam. Another concern was that the subject made people uncomfortable; this is something I'm OK with. I'm glad it does, because we should be uncomfortable with what happened to her, so we can make sure it never happens again. ***Kris***'s quantification is that a lot of people are happy to paint Nazi miniatures and busts, even a Hitler orc, but that they are uncomfortable with the ***Anne Frank*** bust makes little sense…I have to agree.

Let's take a closer look at the whole project, starting with the box. Usually ***BrokenToad*** miniatures and busts come in a beige cardboard box, but on this release, they really upped their game to produce something that meets the bench mark for those involved in its production. ***BrokenToad*** opted for a very nice, understated grey box with a magnetic clasp and ribbon at the front a glossy embossed foil finish of their logo on the top. Inside, surrounding the miniature is a lot of shredded grey tissue paper that will protect the bust and absorb any bumps.

anne frank huis
THIS CARD CERTIFIES THIS MODEL AS A 100% ORIGINAL AUTHENTIC RESIN CAST PRODUCED IN THE UK BY
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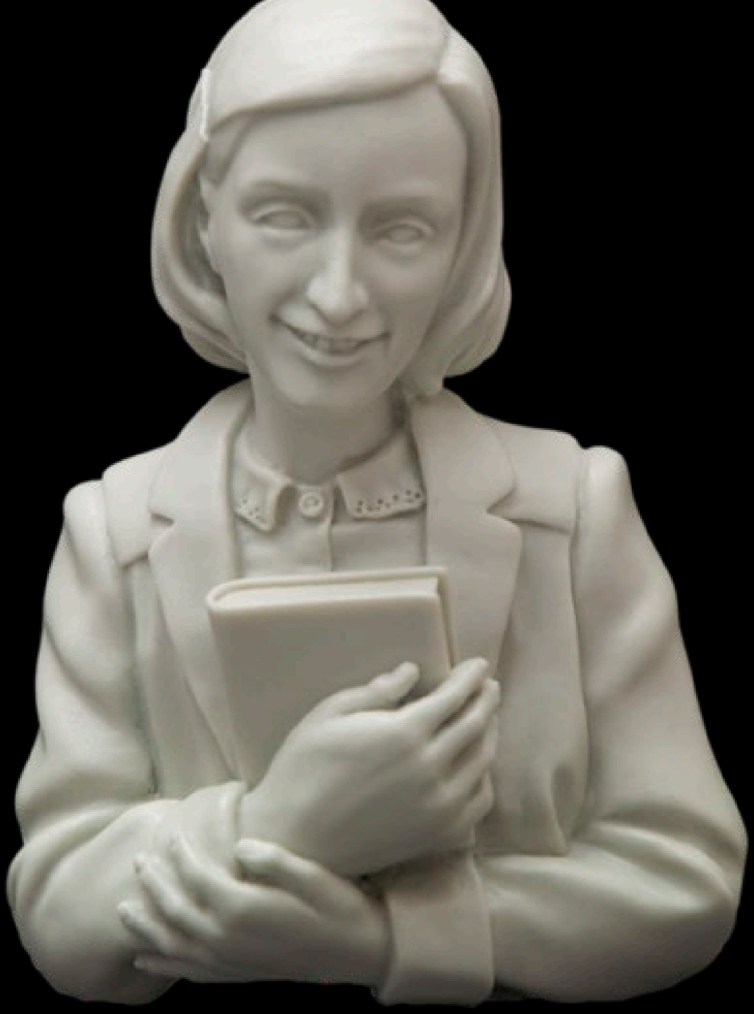
SUPPORT REAL ARTISTS HELP STOP RECASTING

Inside, we have quite a lot of things. First up is the clear plastic card that ***BrokenToad*** has started putting in all of their miniatures. This is a very nice way to combat recasting, while not affecting the miniature in any way. If you are buying a ***BrokenToad*** miniature, then make sure it has one of these inside. Otherwise, it could be a poor-quality recast. After this, we are confronted with a small, sepia photograph of ***Anne Frank*** with a quote from her on the back. Next is a paper bag with the ***Anne Frank*** huis logo on it which contains five posts cards from the museum depicting her – her house and where she hid during the Nazi occupation of Amsterdam before she was captured and sent off for internment in Auschwitz, then later to the Bergen-Belsen concentration camp where she died several months later. ***BrokenToad*** has also included a very nice 40mm walnut cube plinth in the packaging, which they had specially made by CrazyWenky. The plinth has the ***BrokenToad*** logo debossed into one side. Also included is a resin name plate that can be painted and added to the front of the plinth to finish it off. This again is a really nice touch for those of us who collect miniatures. It's a simple Star of David which is recognised as a modern identity of Judaism with ***Anne Frank***'s named in the centre.

Lastly, we move onto the figure itself. This is a simple one-piece model, but the quality is exceptional. ***BrokenToad*** has proven in the last year or so that their casting is some of the best out there. On the base of the bust is a wide pouring gate, but this can be very easily removed and on the back, between her shoulder blades, is a small blemish in the resin that can be smoothed away very quickly … that is it for any casting issues; the rest of the bust is perfect, not a

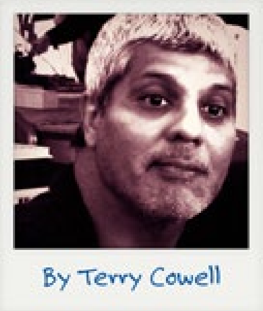


bubble or mouldline in sight! Anne is depicted in a happy, thoughtful pose, on her face she has a nice smile while her head is dropping slightly and turning to her left. She is holding on to one of her precious diaries that brought her the posthumous fame. As you can see, ***Chris*** really managed to catch her likeness almost perfectly.

## Final thoughts

What ***BrokenToad*** and ***Chris Clayton*** have managed to achieve is something really nice that fully respects the legacy of ***Anne Frank***. The museum where her life is celebrated has also benefited from this release, through the donation made by ***BrokenToad*** and I think the choice of a German company to produce the plinths is also a nice touch showing that we have overcome those times of adversity and we all move forward in unity - a message that we must keep repeating to ourselves in these times where populism and false nationalism is rearing its ugly head again all over the world.

# Unboxing

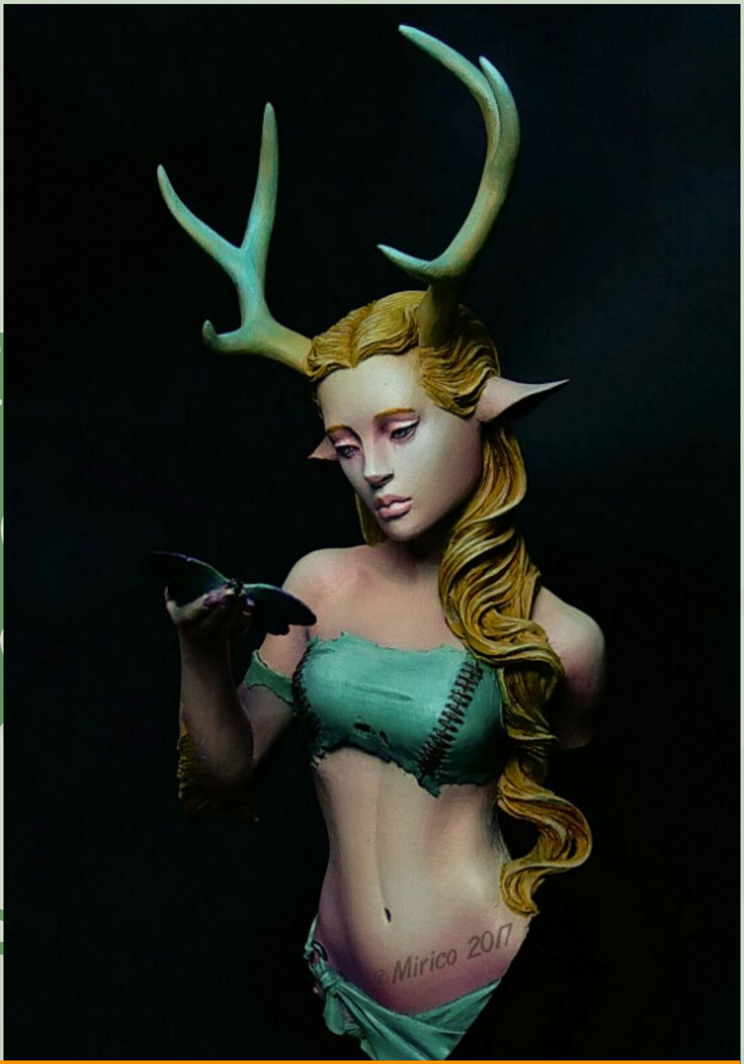

By Terry Cowell

## Details

| | |
|---|---|
| **Price:** | $58 |
| **Scale:** | 1/10th |
| **Material:** | Resin |

**Available from**

www.mirico.sg



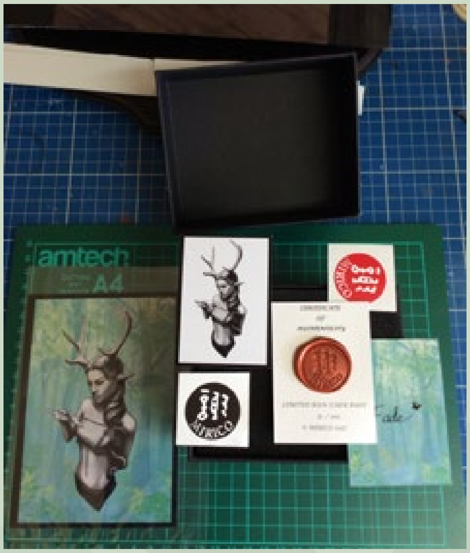
# Mirico Collectables' Fade

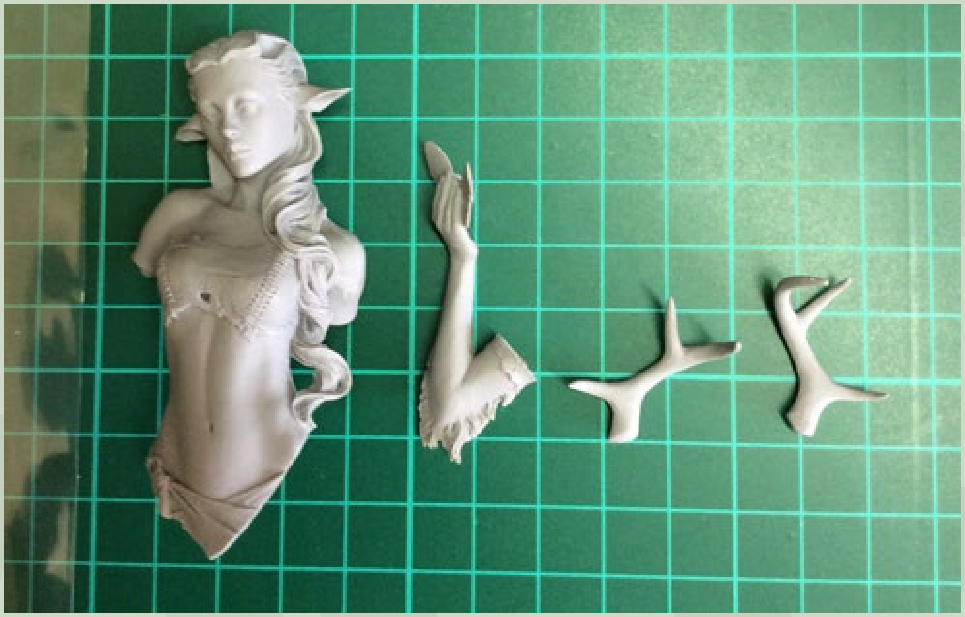
The review for this bust originally went to ***Luke Wilson***, but being the wonderful mate that he is and knowing that I have a fondness for painting beautiful women he kindly passed it over to me. I couldn't be happier. When I refer to beautiful women I don't give praise to those deformed epic boobyesque titillating miniatures, but rather those with graceful poise and purposeful form. Fade falls firmly into the latter category.

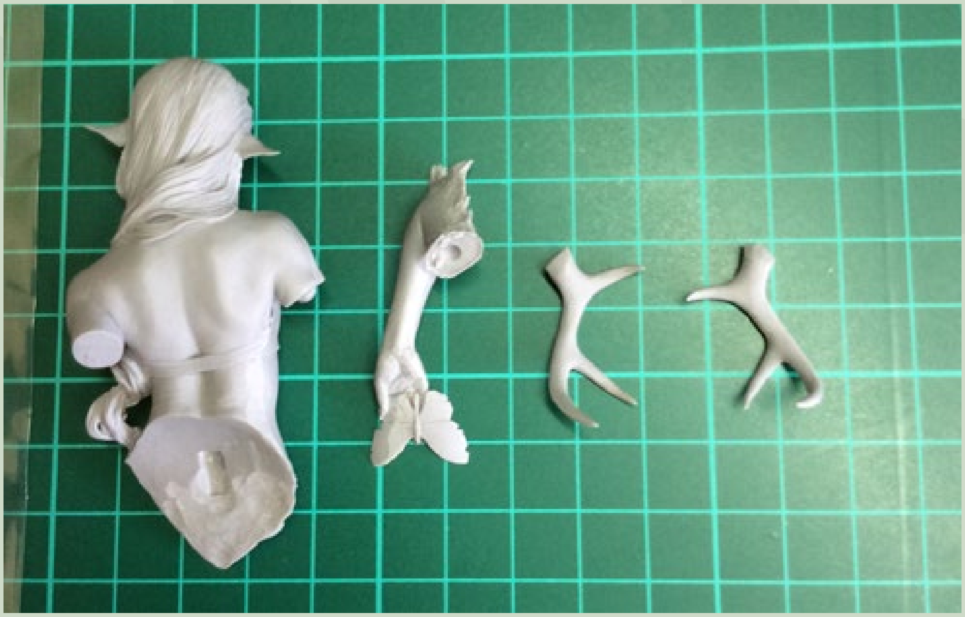
When ***Fade*** was first released, she also marked the introduction of a new company '***Mirico***' owned by ***Rico Chia***. He is an excellent painter and has an insider understanding of the kind of miniatures and busts we enjoy painting. At the time of writing this article, 'Fade' was almost sold out and so while I am reviewing the bust, I will also write this as an introduction to Mirico.

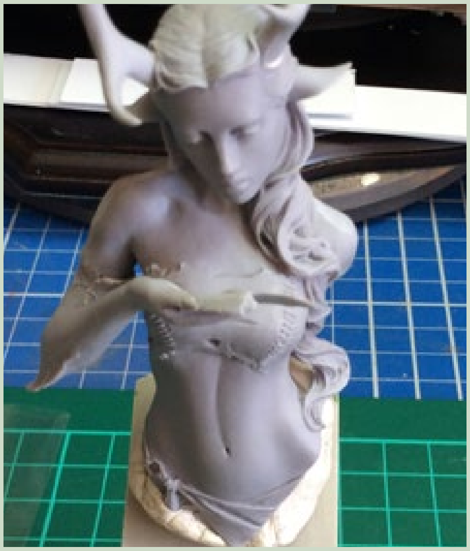
The presentation and packaging are just perfect. It comes in a matt black gift box with ribbon and bow. Inside the box you will find lots of extras, artwork,

> The road goes ever on and on.
> Down from the door where it began.
> Now far ahead the road has gone,
> and I must follow, if I can.
>
> — ***J.R.R. Tolkien***









stickers and a very nice wax seal of authenticity. If the seal was outside the box you may have to break it, so placing this on a card inside the box is a welcome touch. The package has all the attributes that would make this kit a treat for collectors as well as painters.

***The Fade bust comes in just 4 parts***. The head and torso; the left arm and hand and finally 2 separate horns. The arm fits into the shoulder using a neat ball and socket, while the horns slide neatly into pre–made holes. The casting is high quality and there is very little to be done during painting preparation. There is a faint mouldline behind her right hip which has been removed for the customer, but will need some sanding. There is also a minute line under her right arm. There are no air bubbles or flash and in terms of quality Rico has set a very high standard for his company.

Fade is human/fawn hybrid. She has the form of a human with pointed ears and horns to mark her as a mythical creation. The right arm is extended in front of her holding a butterfly while the implied left arm is cut off. Having a single arm on a bust is fairly unusual and in this case it serves to enhance the viewer's gaze towards the butterfly also occupying our subject's gaze.

I like to think that the title 'Fade' relates to the end of summer, as autumn kicks in and would look for a colour scheme that reflects this; although as always it is open to interpretation. Is the life of the butterfly fading, is the night fading into day, does the enchanted subject fade from view?

The sculpture was crafted by the talented ***Pedro Fernandez***, who has a wonderful command of human anatomy and the rare ability to carve emotions into his work. With Fade it makes you wonder what our subject is thinking and feeling, which increases her connection to the observer.

This first release from Mirico was a very strong opening statement and it has since been followed up with some other fantastic and notable pieces, including a pair of dwarven characters, Gimdal and Bromir; Rotheart the warlock; Ungor the ogre; and Mokrul the goblin and Adaria. All of these busts are designed as candy for painters and together would make an excellent collection.

The wonderful releases continue and Rico has informed me the next release isn't far off. Mirico has firmly established the company this year. If you want to check out what they are up to, then you can contact them on Facebook. You can also email them at mirico.collectibles@gmail.com

And take a closer look at all the characters mentioned at www.mirico.sg

Mirico 2017

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# Cyclops Diorama

## PART TWO: Base Decoration/Painting

**Welcome back to the second part of my Cyclops diorama article, where I'll be going over the process of decorating the base. Painting the steps and the shrines, colouring the earth, adding grass, adding snow, adding a few leaves to the trees, adding more snow, adding some variety to the undergrowth and finally deciding you really can't go wrong with more snow ...**

Before we get ahead of ourselves though, it is important to get a couple of things in the right order; start with spraying the sides of the base a nice flat black and giving it a layer of varnish to seal it; I definitely don't want to be doing that after we've done all the base work. Once that is dry, we can just mask off the sides and forget about them till we are finished and this allows us to apply a light undercoat to the top and get ready to work on the steps and soil.

by **Conrad Mynett**

*We have wanted to feature some of Conrad's work in FPM for a very long time because he is a true innovator.*
*Conrad is easily one of the best British painters on the scene and he is always pushing the envelope and trying new and exciting things. This is part two of his Cyclops Diorama. Part one can be found in issue 46.*

**It's probably a good point to have a look at the overall plan for the scene, as it is going to drive just about everything from this point on.**

» It will be winter and there will be snow, although at this point the amount is unclear.

» There should be a general zenithal lighting, but nothing too severe, as if it is an overcast winter's day.

» The stonework will be a mix of muted grey tones providing some interest and texture, but not overtly attention grabbing.

» The stairs would have been swept of snow, so should be mostly visible even if a lot of snow is used elsewhere.

» The Cyclops itself will be a mix of blue grey and flesh tones, but even the flesh tones will be muted. It should get enough attention from its sheer size and positioning without any saturated colours.

» The trees can be a dark brown with some ruddy hints, but this should be partly obscured by some snow resting on the leaves and branches.

» The dragon dog should stand out, a small focal point, as an ornamental statue guarding the entrance to the temple.

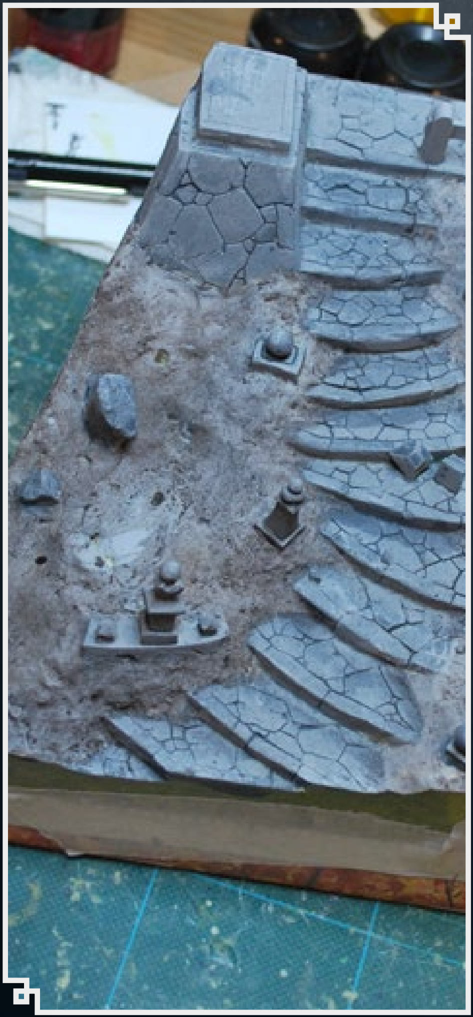
» The railing could either be plain or decorated, really depends on how the other elements are working.

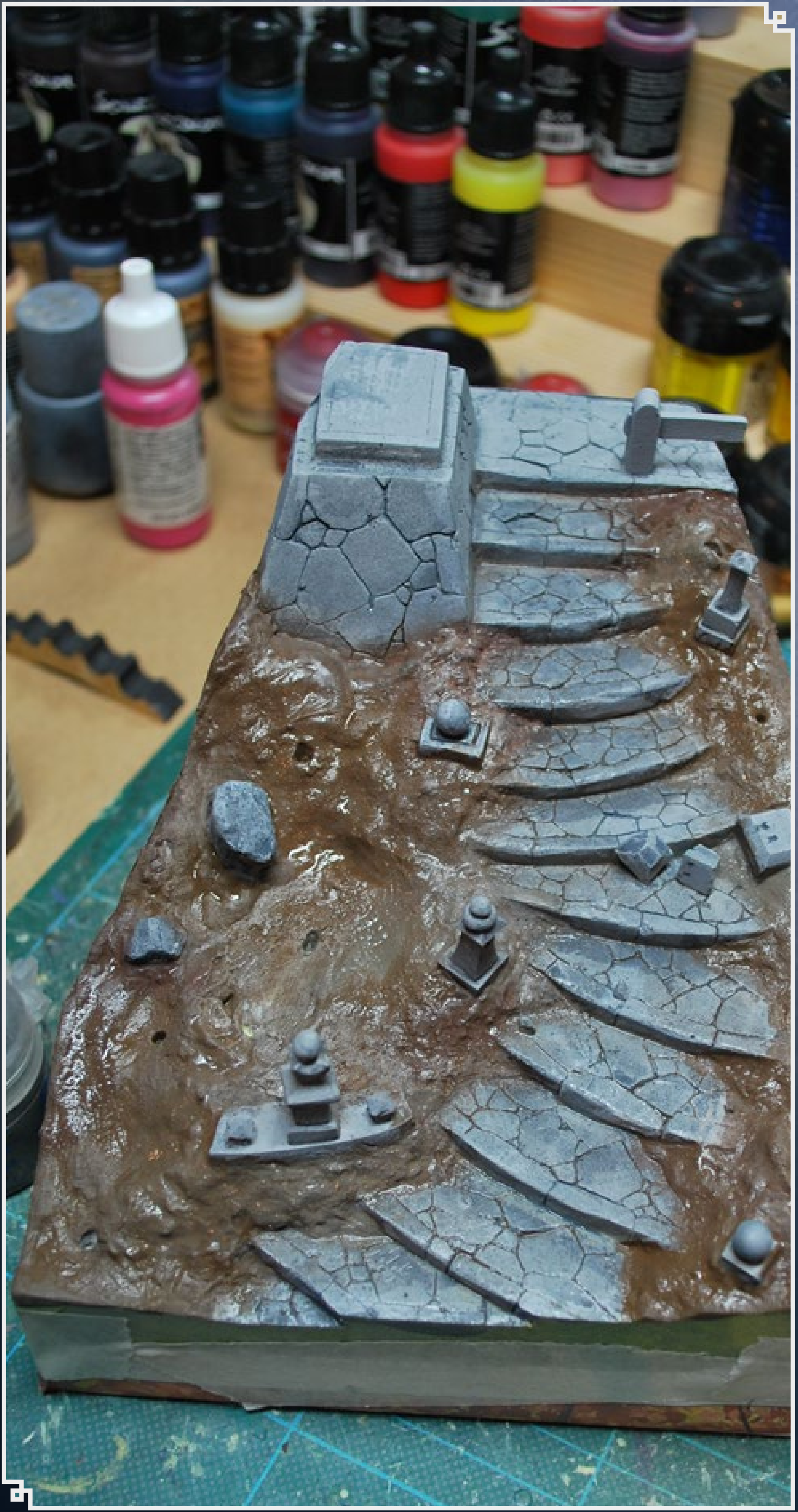
» There should be a deep bright splash of blood along the left side of the diorama, leading the viewer to the heroine who will initially be completely obscured by the Cyclops.

» The heroine herself should be in dark saturated tones, helping her gain attention despite her small size. I was thinking of basing her on Blood-C, the follow-up anime series to Blood the Last Vampire; a black and red combination, probably with a blue/green hint to the highlights for the black.

## EARTH

With this plan in mind, it was time to start applying the paint. Both the tile adhesive and the plaster are slightly porous even with the undercoat, so the first quick layer does little more than bring out the detail, but a few different browns soon have it looking quite earth like and add some variation across the base; some darker areas, some richer orange tones, some greyer. Just enough to add a little variety as I'm not sure at this point how much, if any, will remain visible when we add the snow later, but I think it is worth the little extra effort.

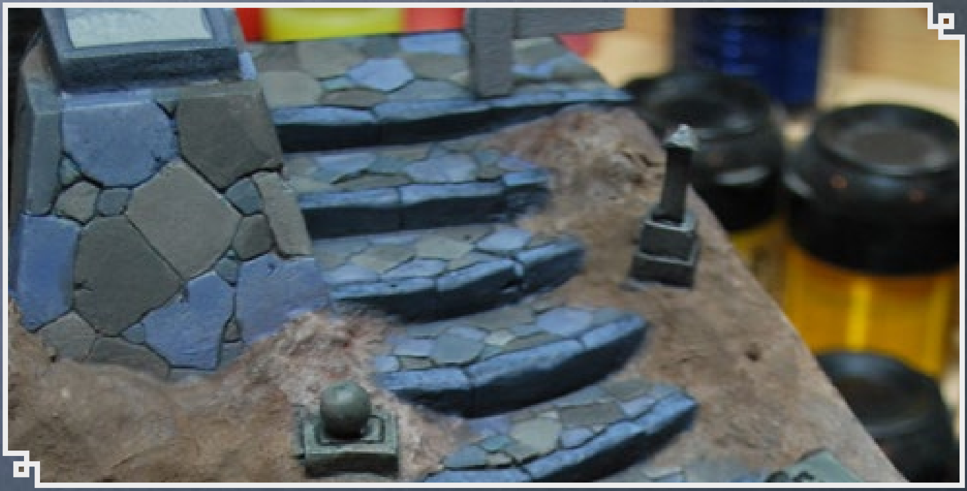


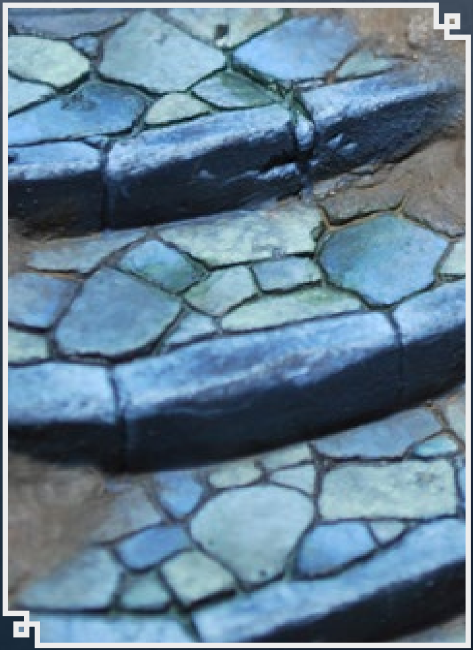


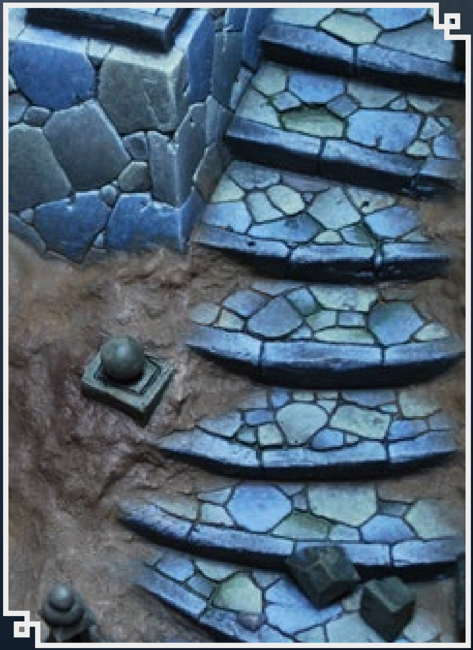
## STONE

The shrines and rocks are just given a dark grey basecoat and left to be dealt with later, while the steps are focused on. All the edging blocks get a base coat of a very dark blue grey, while the larger paving slabs are treated with a variety of different grey tones, blues, greens and browns. This is a technique I've used before and can give some interest and variety, while keeping the colours harmonious as they will all have a similar muted colour range.

I then use highlights to add definition and texture to the steps, first working through the facing blocks, and then the paving one colour set at a time. The initial highlights are somewhere between a layer and a glaze, with just a bit too much paint on the brush for complete control, so the paint will pool a little where we lift the brush, but we can then push this "excess" around a little and this will to provide some texture. After a couple of layers like this, a lighter tone can be used to add definition to the edge and any interesting shapes that have formed when pushing the paint about.







The pedestal was then given the same treatment as the stairs, while remembering to keep the sides slightly darker than upper surfaces. Finally, an extra pass of final highlights across the stonework can pick out small chips and scratches.

A touch of brown at the edge of the steps was used to soften the edge with the rest of the groundwork, something that would be added to later with some powders while some green glazes were used to add colour to the deepest points where the steps were most worn. The idea was that this would simulate algae build up where puddles would form and these points could be filled with resin later and given a frosted look with super glue to give the impression of frozen puddles.

A similar green staining was applied to the base of the pedestal.

With the paving done, it was time to focus on the remaining features, the shrines, and rocks. These were handled in a similar way to the steps, re-using the colours I had available on the wet palette with a few notable changes.

For the shrine at the back right, I kept the sides very dark, but with notable highlights as if polished to a more reflective surface while the small spherical shrine at the front right received an almost opposite treatment with the highlights kept to a minimum. Meanwhile, the rocks received a lot more stippling taking them to lighter point than the paving, although using the same pale yellow green eggshell colour I had used on some of the greener steps.

All of this adds variety across the base, so whichever part you look at, there should be something slightly different to see.

## GRASS

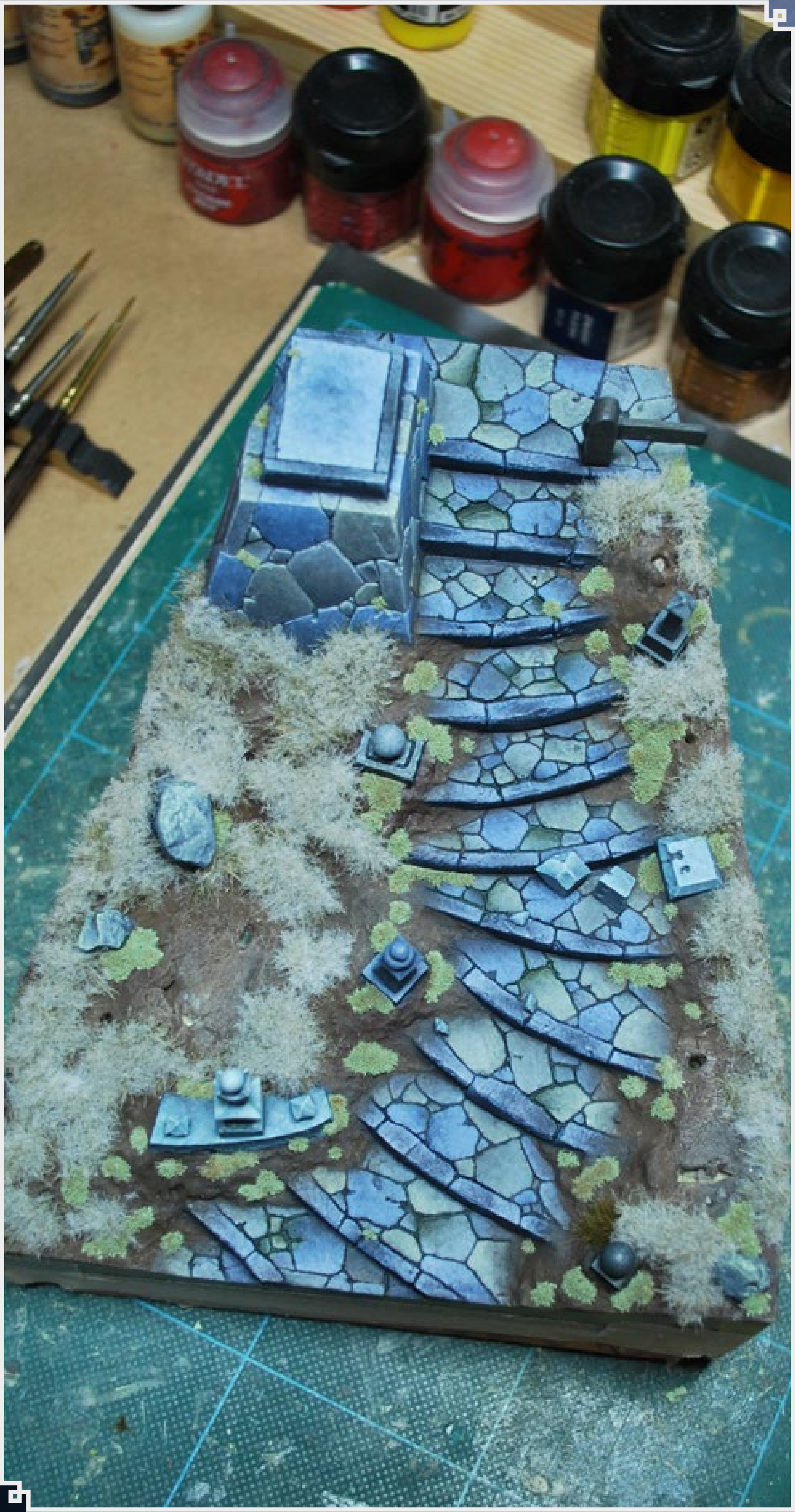
Moving on to the undergrowth, I started with some larger grass tufts that had been “pre-snowed”, one of several basing supplies I’d purchased in the lead-up to starting this project. The effect is OK if you are going to add to it with additional snow powders, but mainly they are a very pale colour. This initial placement was focused towards the edges of the base, the idea being that the grass would be shorter next to the steps.

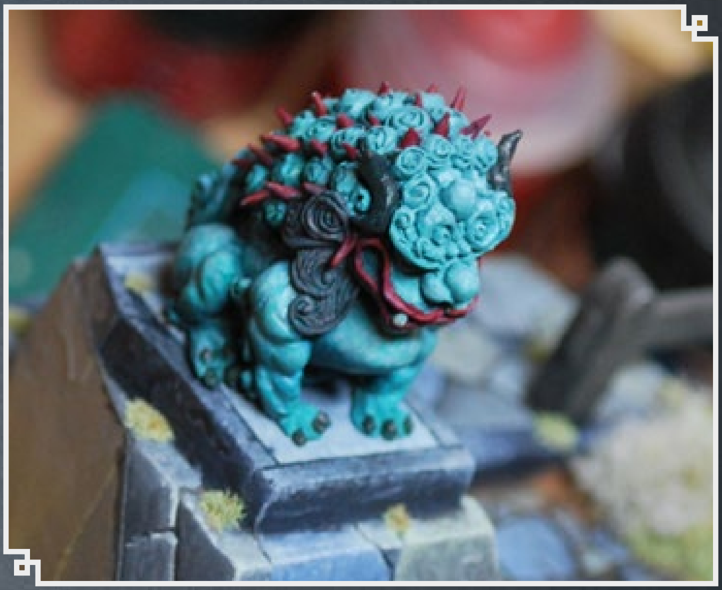
In keeping with this plan, the second stage focuses on placing much shorter tufts along the sides of the steps with a few smaller pieces on the steps themselves and on the side pedestal where it looks like there is a large enough gap for a plant to get a hold. I’d airbrushed these with one of the pale greens I’d used while highlighting the steps as I hadn’t thought to buy any pale ones and only had a couple of brown tones available...

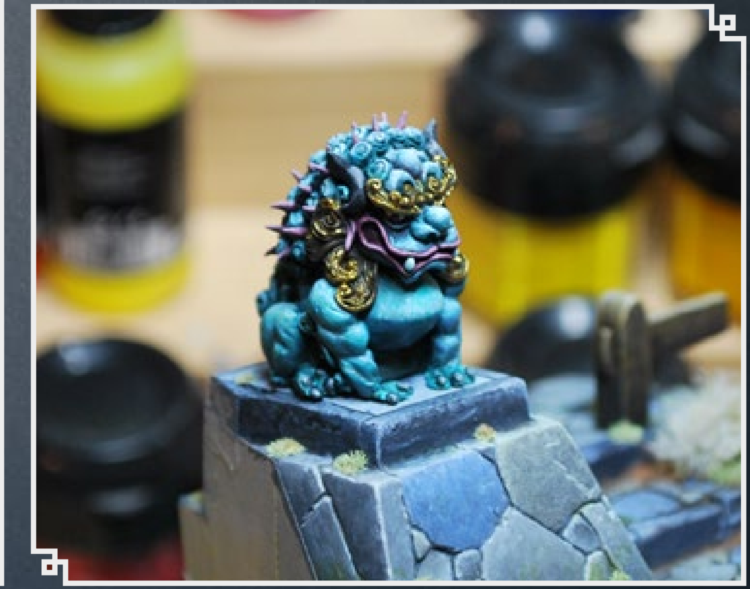
After some consideration, I then added more tall and medium tufts, some airbrushed the same colour as the short ones, some left as they came, adding a bit of variety to the green tones. It was during this stage that I stuck some wooden pegs in the holes I’d made for the trees so I wouldn’t lose track of them.

Another round of small tufts then followed this.

Then to add more variety to the undergrowth, I raided one of the bits boxes I keep small pieces of foliage in, mostly stuff I have taken from the garden. Some small purple flowers, some small dark branch like structures, some tufty grass seeds and a few other bits and pieces. Anything that I felt could add some interest and a little variety when inspecting the groundwork closely.







# DRAGON DOG

About this time I also worked on the dragon dog, although unfortunately there aren't actually any detailed pictures of this process. The body was base coated with a strong jade green and then highlighted in a similar process to the steps to give it a similar textured stone appearance, while for the shadows I mixed in a dark grey green to cut back on the saturation. I've always thought jade was an oriental sort of colour (probably a result of playing far too much Legend of the Five Rings) and I was already thinking it could link to some highlights on our heroine if I used something like Dark Sea Blue as a black highlight for the shirt.

Other details were then dealt with to give the impression that the statue is painted as a decorative icon at the temple entrance. The spikes and mouth were painted in red as a simple contrasting colour to the jade, although kept very muted and highlighted to a pink to prevent it clashing too much. The eyes and teeth were kept quite flat in keeping with the painted idea and the highlighting on the black horns kept reasonably limited.

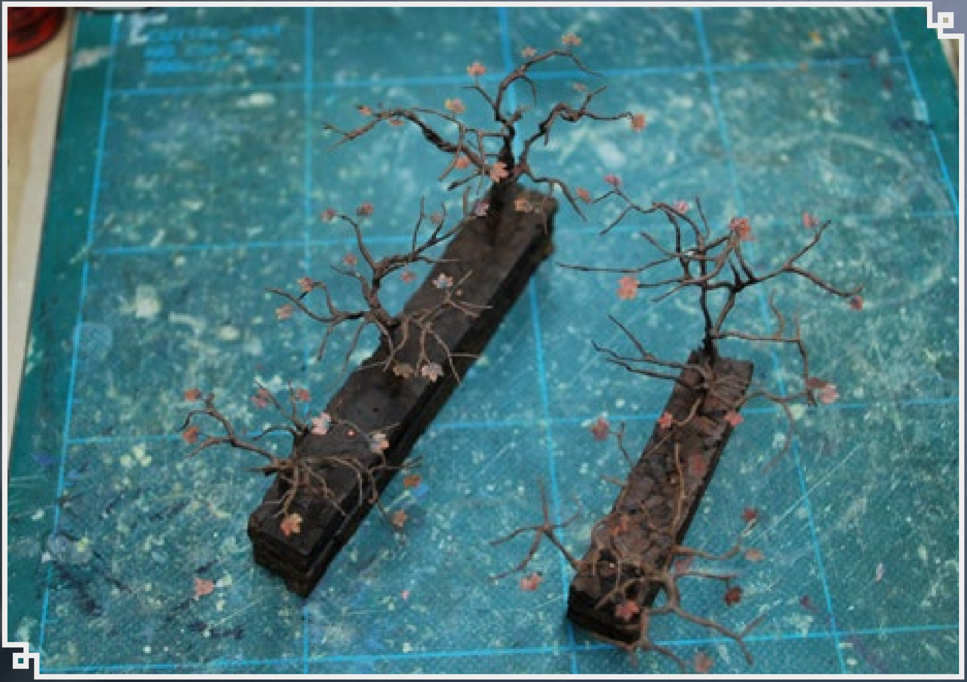
This just left the brows and mane, which were done in true metallics as if covered in gold leaf, followed by a couple of thin glazes over the gold base was all it needed to add some depth to the shadows. This was followed by some more metallic to restore the shine in the mid tones and highlights. Though even on the metallic the highlights were kept relatively low key, relying on their natural shine instead of pushing into a brighter silver.

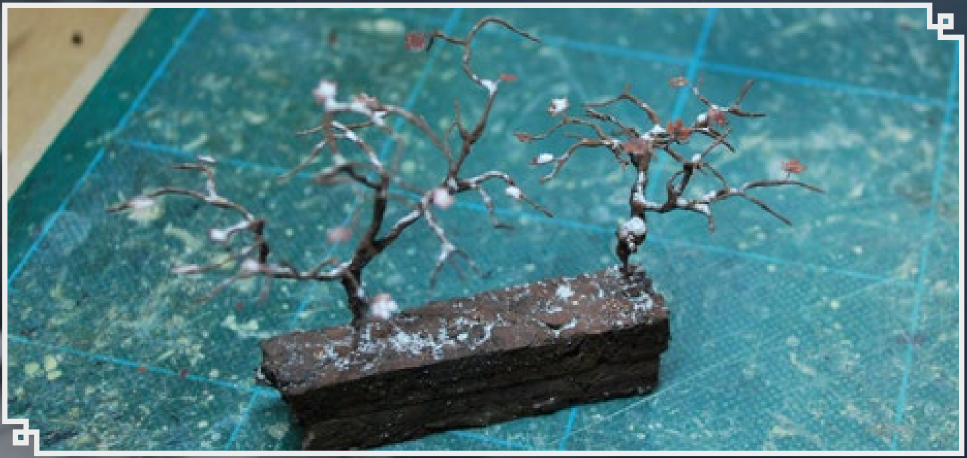
## TREES

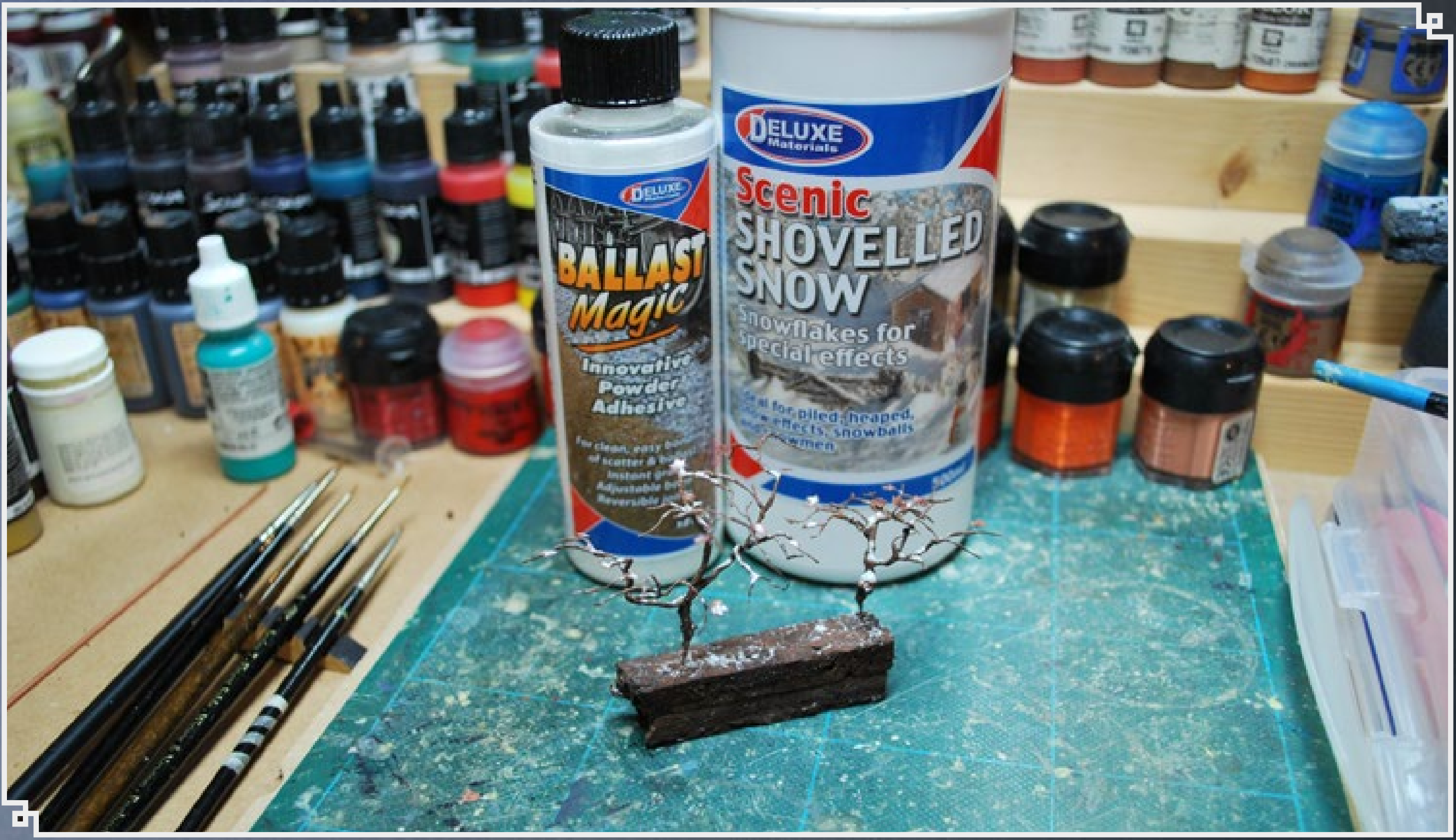
By this point I'd used a little more tile adhesive or green stuff to tweak any branches I felt needed thickening. I placed them into two cork strips for ease of handling, the longer strip holding the three for the left side and the other the two for the right. For painting, I just used the airbrush to give them a brown basecoat followed by a darker greenish tone for shading.

There was then a very slow process of gluing individual leaves. These days you can get small punches that can make these from paper or even real leaves, but I bought a small pack of laser cut leaves a few years ago, so I chose to use those instead. Not much to say about this part other than the need for patience.

Once in place, I added paint to the leaves as they just didn't quite fit with the other elements without it. A glaze or two of some deep orange browns had them looking rather autumnal, and then I added some darker stains. Although by the time I had finished applying the snow later on, these patches weren't really noticeable.







## SNOW

That brings us to the final element of the base work; the snow. I'd only done a couple of snow bases before and that was quite a few years ago, so I had decided to pick up a few supplies to help with that at various shows.

I had some powdered glass, but was thinking I'd rather not use it if I didn't have to. Another product seemed quite flaky and a bit flat, and had no real shine to it, so I bought the Deluxe Materials snow set including "Icy Sparkles" as well as another product they make "Ballast Magic". This is a sort of dry powdered PVA glue that you are meant to mix with gravel and such when doing model railways and then dampen with a water mister at which point it dissolves the glue and then fixes gravel when it dries. I figured this would allow me to place the snow on the base, brush it where I wanted it and then use a mister to set it in place.

With these supplies secured, I decided to do a quick test piece. Unfortunately, I thought the snow set was a bit grainy for the scale of the Baby Doll figure. They would be fine for anything 75mm and up, maybe even for 54mm, but the sculpting of Baby Doll is so fine I just didn't think it would work.

Luckily, I found a packet of a finer "sparkly" product amongst my basing supplies, I just wish I could remember where I got it from ... At the last show of the year while browsing the MDP stand, I found that Deluxe Materials also do a "Shovelled Snow" that is much finer than their standard product and it comes in a container that will probably last several lifetimes, unless you are planning to do a whole railway track.

Taking a sealable container to make sure the glue wouldn't absorb too much moisture from the air, I mixed up a batch of the Shovelled Snow and Ballast Magic following the guidelines on the packaging. I then added some of the fine sparkly material until there were just enough scattered glints to add interest but nothing overpowering. I'd gone a bit too far on the test base and it ended up closer to a disco ball than a snow scene, so I wanted to avoid that.

And then I added a bit more Ballast Magic just to be sure...

The first snow was applied to the trees, with the cork holders placed on a paper sheet to catch the loose snow and a cheap little plastic sieve used to scatter the snow mix over them. The water mister was then used and the trees left for half an hour for the powdered glue to work at which point any loose snow could be removed by just giving the holder a light shake or tap. The coverage was a bit on the light side, but it did settle on the leaves and upper branches as I had wanted.

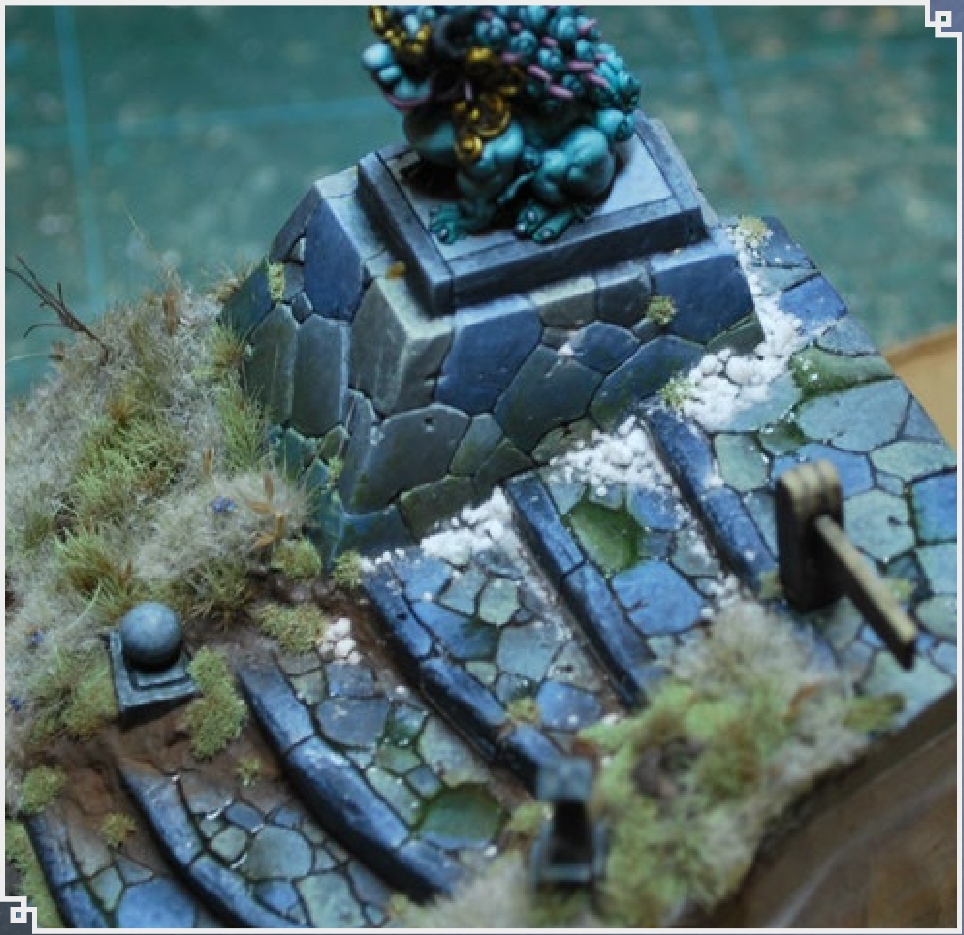
When I applied a second layer later I misted the trees first and then sieved more of the mix over the already dampened trees which I think worked better; toward the end of the project when I decided I wanted to strengthen the overall snow effect, I added a lighter 3rd pass.

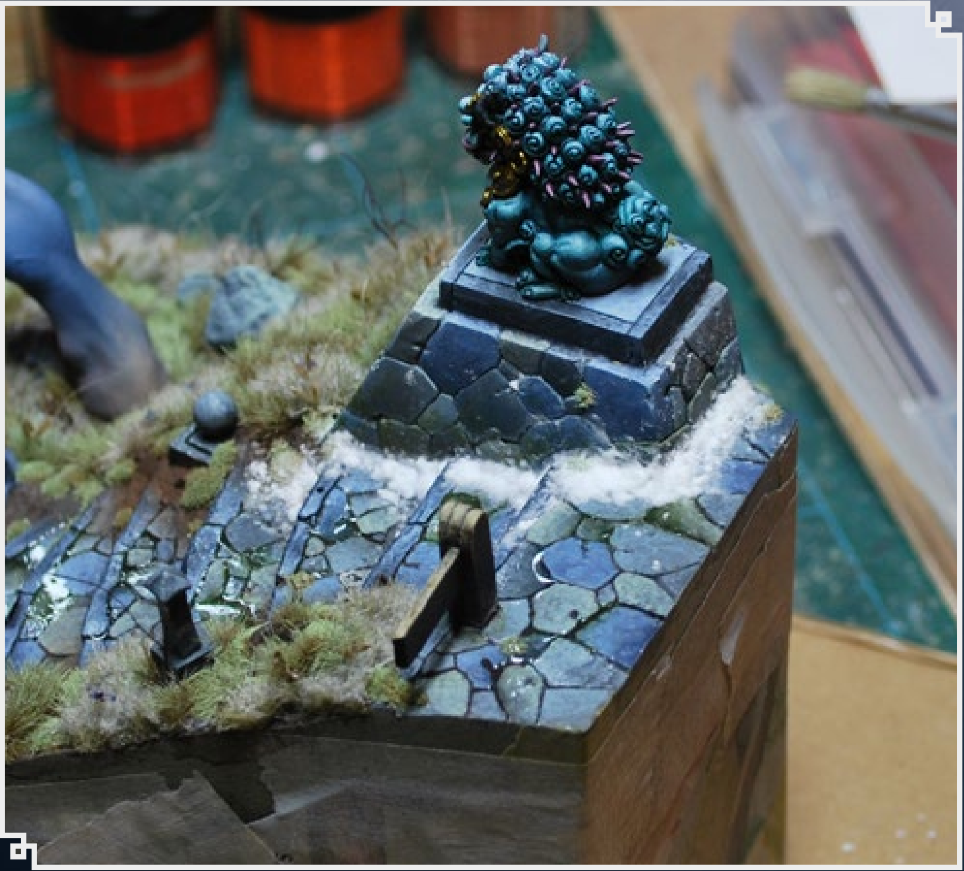
For the main base, I started by the pedestal at the back. The snow mix was placed around the base of the pedestal, pushed into position while it was still dry and then misted. This first pass ended up looking a bit patchy with small lumps of snow standing proud where the neighbouring parts had shrunk down with the water, but a second pass resolved this and gave a much more even coverage.

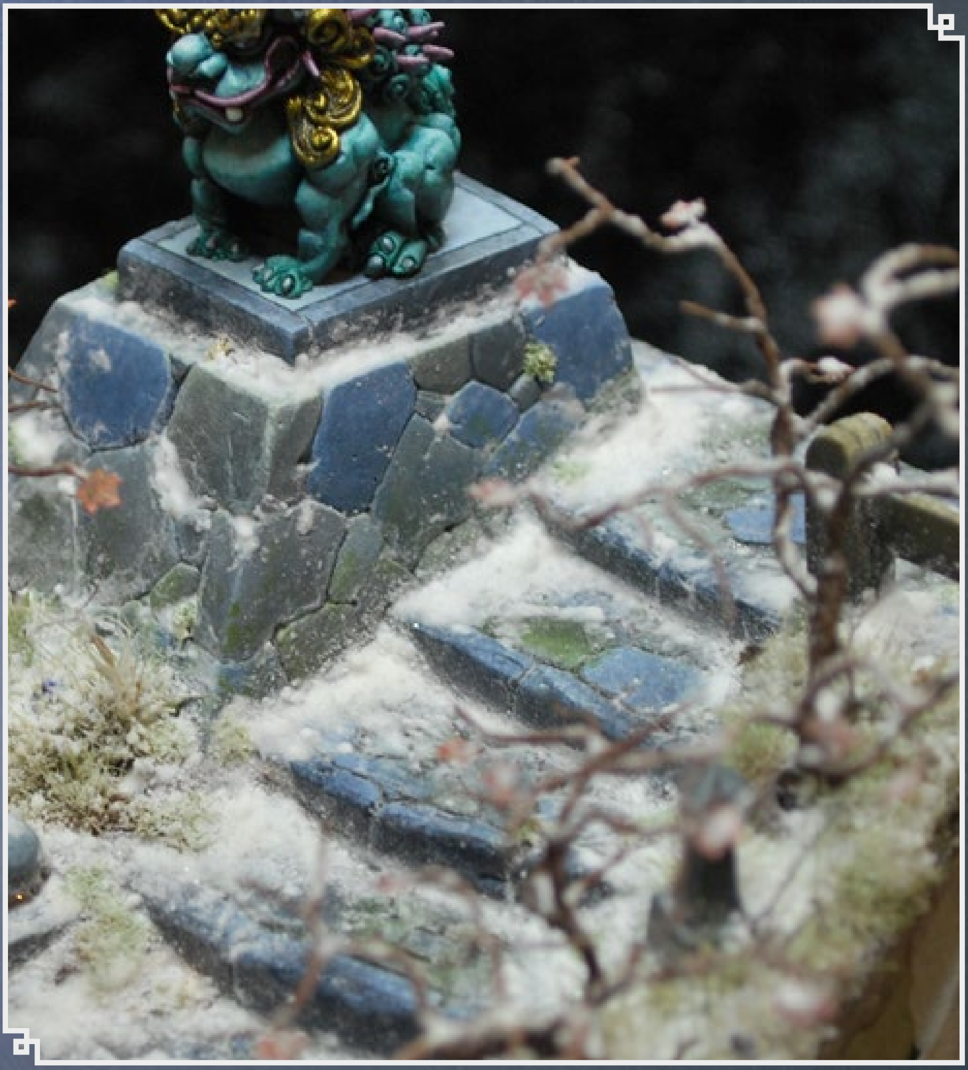
At this point I moved on to the rest of the base, working my way down the left side including the pedestal, then the steps, and finally the right. That the mix was dry before being misted allowed me to use a large soft brush to work the mix into the foliage, or carefully push it to the edge and back of the steps before fixing it with the mister.

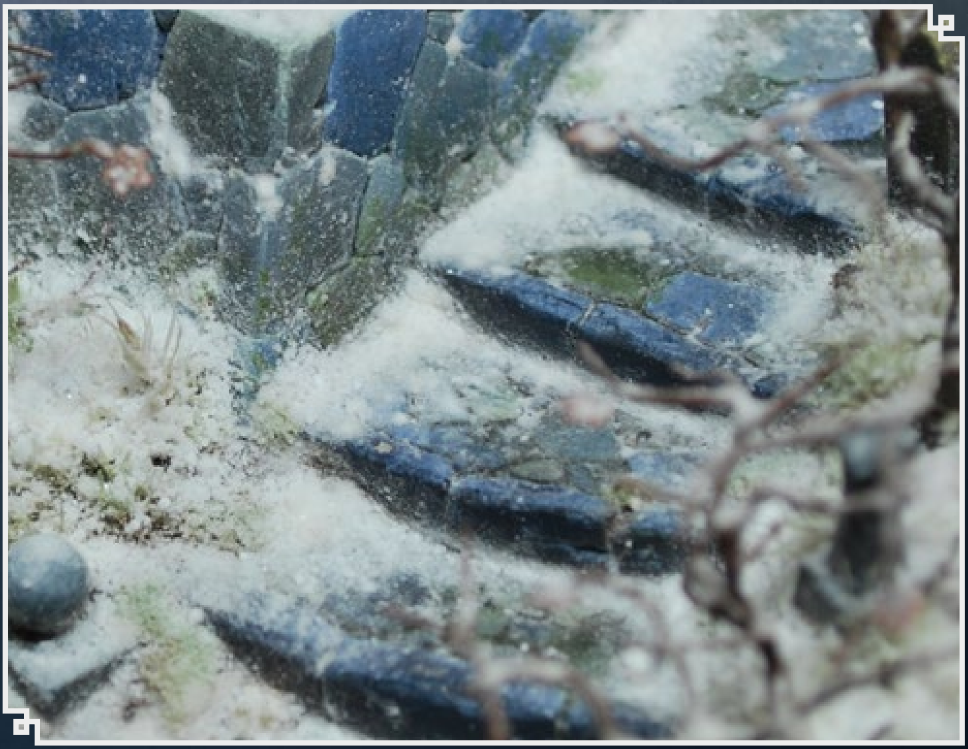
For the shrines, I could sieve some of the mix over them as I had with the trees and then brush any excess from the steps onto the sides before fixing. Although the hold isn't as strong as the standard approach where you would mix the powder with a glue and then place it, it was enough to stay in place when using a soft brush to move the newly added powder out of the way.

For some areas, like the pedestal at the back or the fence, it was possible to brush a small touch of water onto the point where you wanted the snow to settle and then place or sprinkle some on top, lightly brushing or blowing away any excess after each pass.





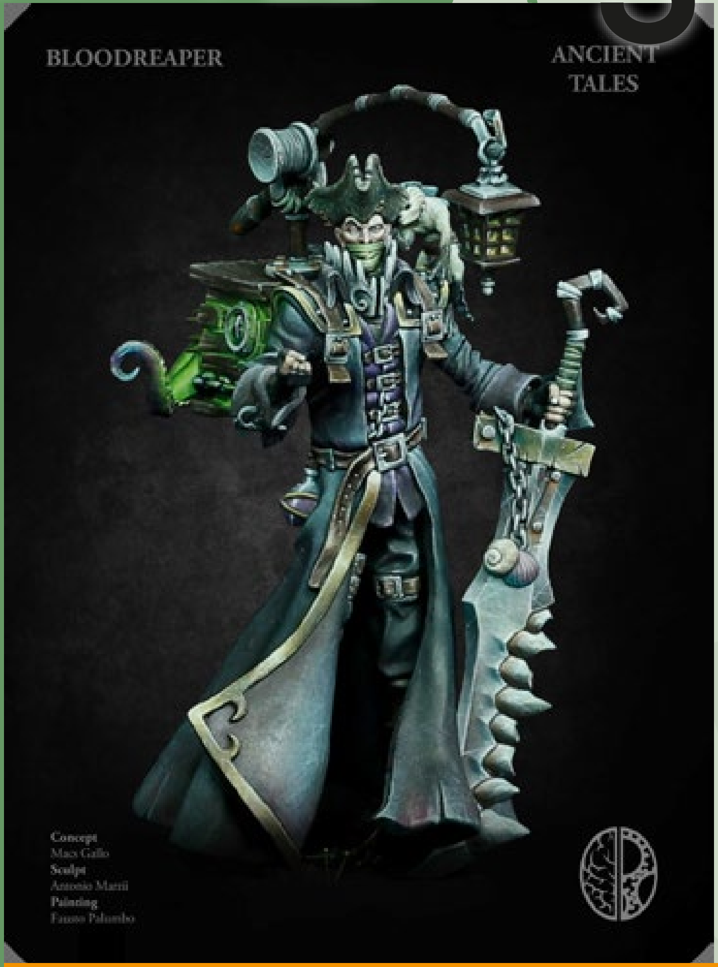


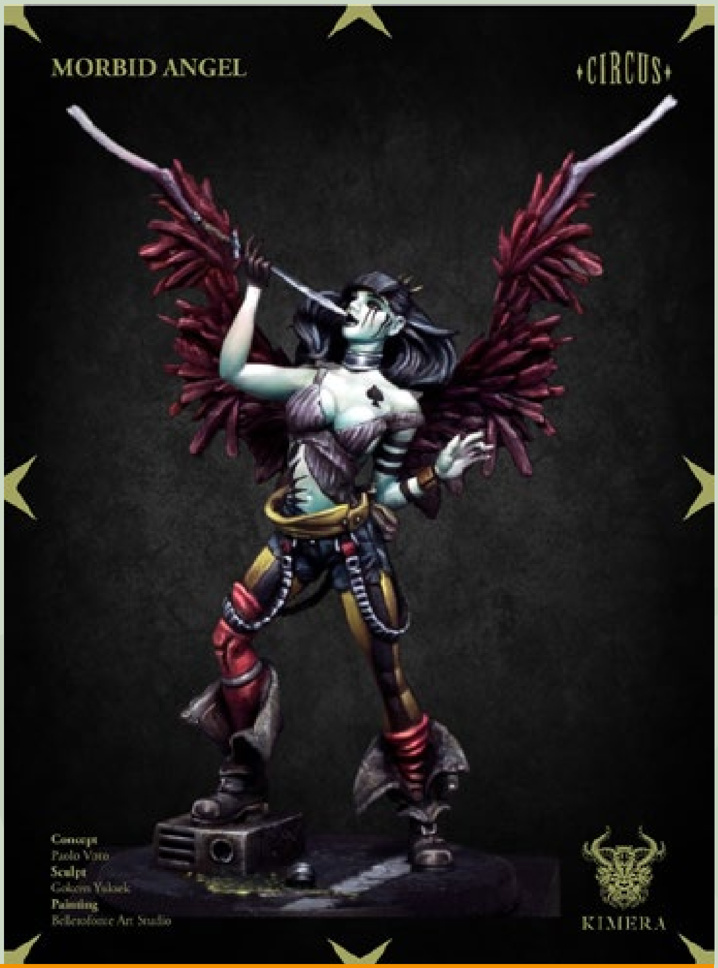


Later on, when I was most of the way through painting the Cyclops and had a better idea of the overall scene and some feedback I did another couple of layers of snow. This ended up covering quite a bit of the base work that had been done earlier, but sometimes that's just how a scene develops. Almost none of the various earth tones remained visible, but the longer grass still tufted out through the snow, the taller foliage elements still added interest, a few small purple hints could still be seen and even the short tufts had a subtle effect on the lie of the snow and were visible in places. And although I never really got the ice patch effect I first thought of for the steps, the light snow across the paving tied the varied tones together even more.

I think using a dry snow mix like this provides a great degree of control, and it is easy to build it up in layers, so if you are looking at doing a snow scene I would strongly suggest you consider it. It is fragile though, so I definitely wouldn't recommend it for gaming bases.

**Thanks for sticking through this one. Next time we actually get to some figure painting.**


BLOODREAPER
ANCIENT TALES
Concept
Macs Gallo
Sculpt
Antonio Marzi
Painting
Fausto Palumbo


MORBID ANGEL
CIRCUS
Concept
Paolo Vitto
Sculpt
Gokcen Yuksek
Painting
Bellerofonte Art Studio
KIMERA

# Mindwork Games' Bloodreaper & Morbid Angel

by Davide Rainone

## Bloodreaper

| | |
|---|---|
| **Price:** | 50€ |
| **Scale:** | 1/24th |
| **Material:** | Resin |

**Available from**

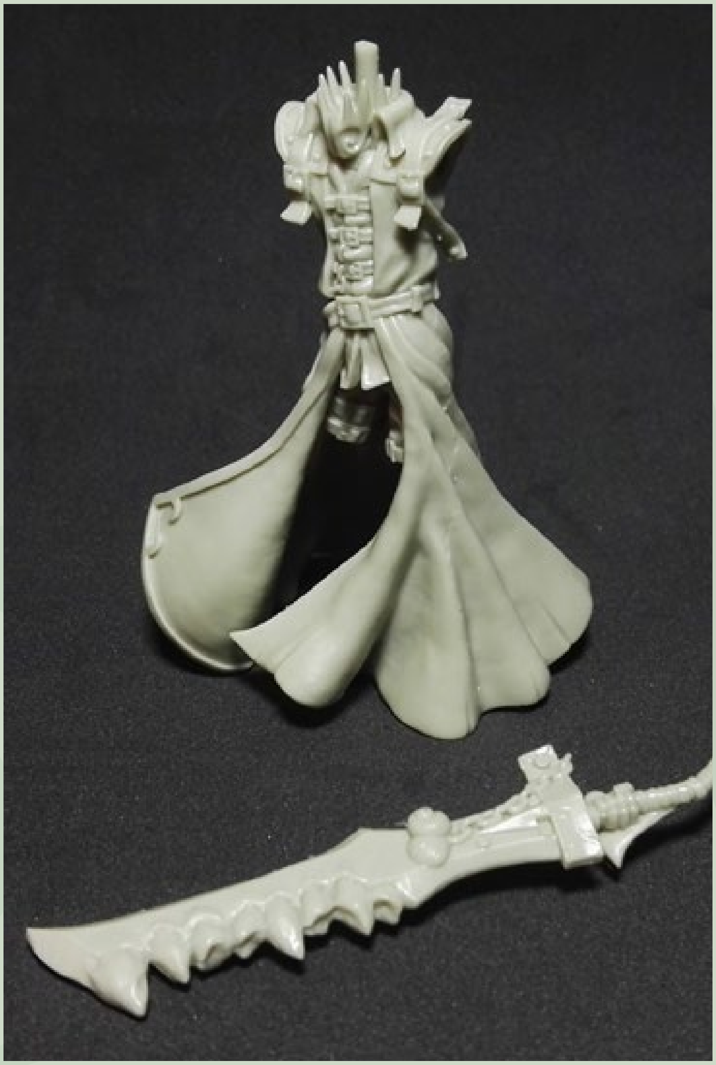
kimeramodels.com

The last time we saw ***Mindwork Games***' models in these pages, it was a stand-alone company. Recently, the company's direction has changed. It has some people who also work for ***Kimera Models*** by ***Pegaso Models***, so it was moved under the Kimera banner. Gaining a new logo, a new energy and new projects, Mindwork Games has also expanded the number of products in its store and even increased the quality of their overall products.

The casting quality was already pretty high; we confirmed that in our last review, but the new packages are a pretty nice touch in the company's development. They are now made of card with a sliding case where several layers of foam keep the model's components safe. The graphic is totally new and shows much information about production, artists involved, etc.

The ***Bloodreaper*** (which I'll take a look at first) and Morbid Angel are their two recent releases. The first one has arrived on the market as a limited edition run of 250 units, but there are no special features other than a card that tells its number in the series.

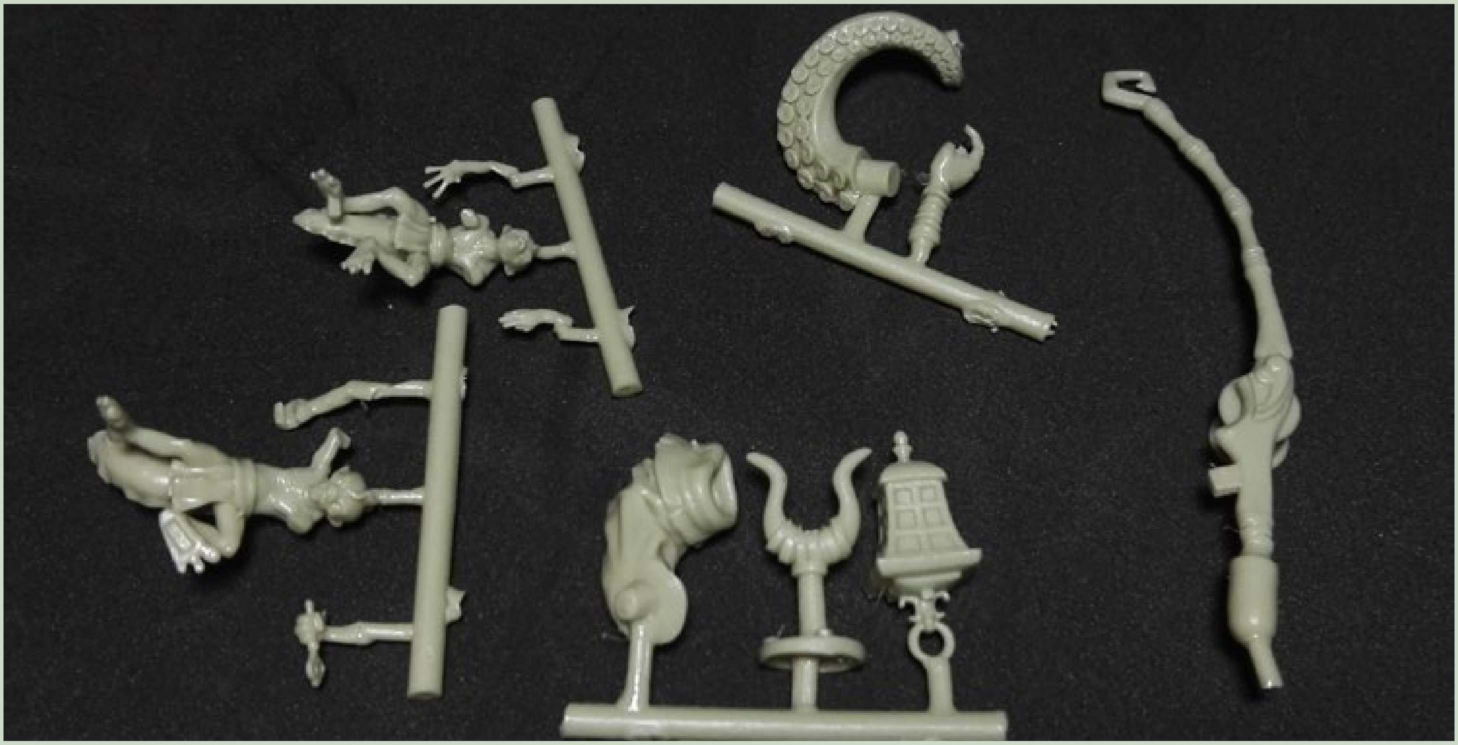
The kit counts ***nineteen resin pieces***! It's a very complex and fully detailed model, but nothing hard to assemble… it's just a matter of how many single components are needed



to keep the overall quality high. I recommend paying a bit more attention than usual to assembling the tiniest parts, in order to keep them clean from glue. Indeed, the mould quality is very good, despite so many pieces being on sprues, especially the tiny parts. You'll need a little bit of patience to cut every piece away from the sprue, but it's a small price to pay for the end result.

The Bloodreaper has an original design. Looking like a pirate, although a bit unusual. It is definitely fantasy and can present a good piece to get practice on, but also a very good challenge for the braver painters. Its look reminds me of a midway point between a comic and a more classic fantasy style.

This copy is pretty good with the mould being almost free from lines (there is only one to sand off from the coat) and few resin films to remove. The resin is of the same quality seen before, a kind of "plastic" resin, which is very resistant and flexible. The kit lacks a base and leaves the painter completely free to build one for him.



## Morbid Angel

| | |
|---|---|
| **Price:** | 40€ |
| **Scale:** | 1/24th |
| **Material:** | Resin |

**Available from**

kimeramodels.com

The words spent about the resin apply to the ***Morbid Angel***, too. It has the same materials, but only single components there … no sprue.

Morbid Angel is a multicomponent kit from the range “Circus” and ***counts 13 pieces***.

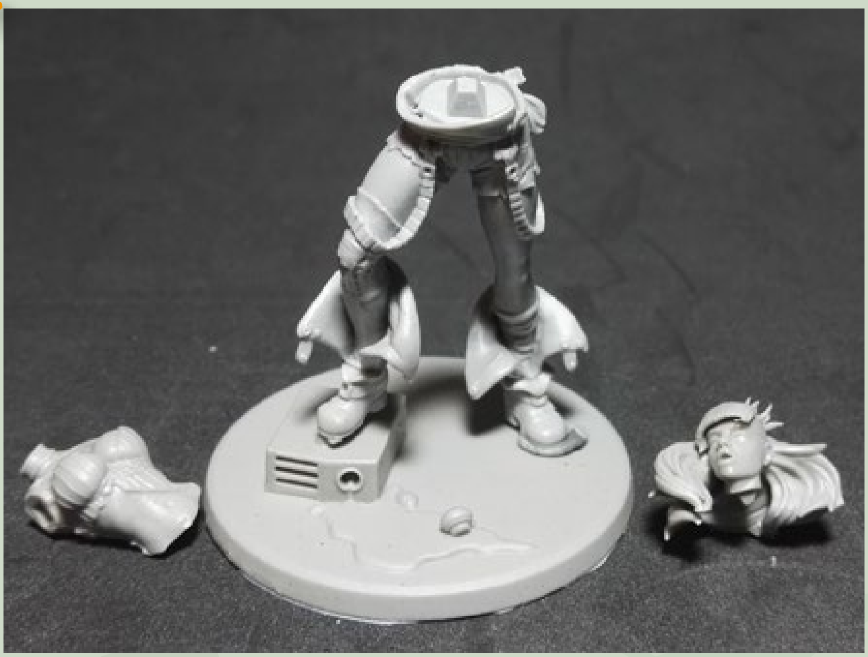
She has different kind of options for the hand components (blade or torch) or on the back (wings or blades or nothing, represented by a piece of skin to replace the hole on the back). In my opinion, it’s an easier kit to face and paint; perhaps more suitable for beginners than the Bloodreaper, it is a good canvas to get practice on skin tones, fabrics, leather, metals, fire/OSL effects, and complex items like wing’s feathers. Having the chance to choose between many different options, it also represents a kit that is customisable for any kind of taste.

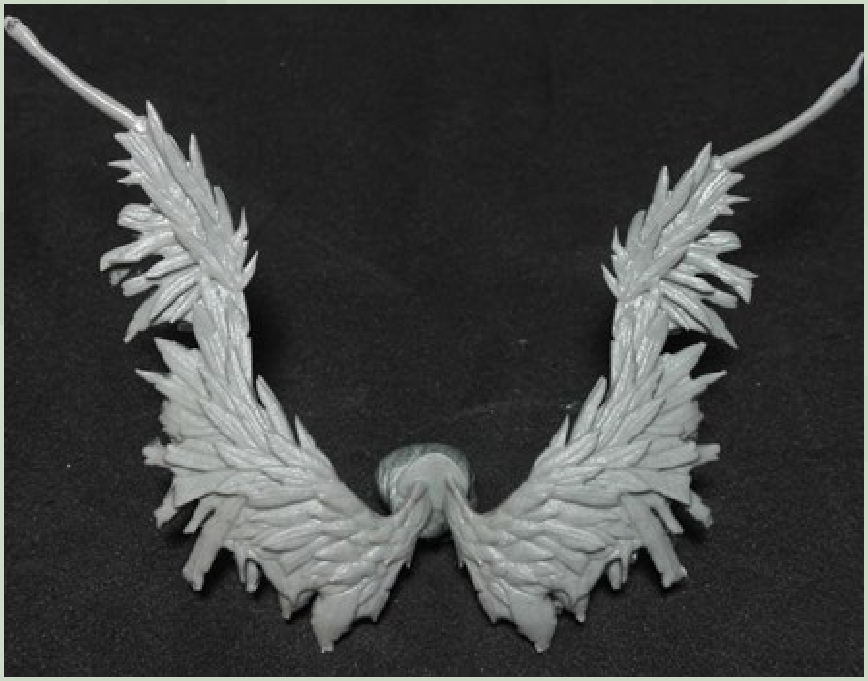
This time the base is included. Although in my opinion, it is a bit too simple in the features. Again, there are a few films of resin to remove on a couple of pieces, but the overall mould quality is very good.

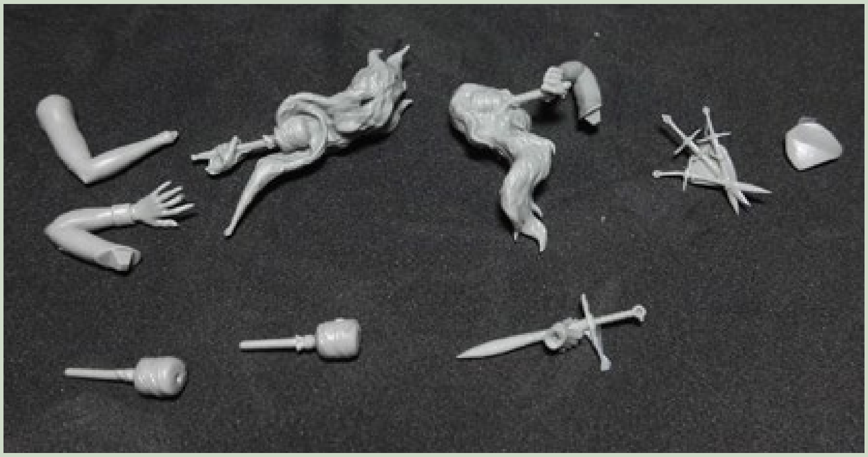
In both the kits, every part already has its own pin, so assembling the parts is much easier and very quick. The parts fit very well, so you’ll need no putty.

I personally very much like this evolution in Mindwork Games’ development and we wish them good luck on their new adventure during the collaboration with Kimera Models. They have confirmed through the previous years the will to keep the quality high and always offer new and unusual style of models, something that pops out from the ordinary.

I’ll keep following them with interest and I suggest you do the same.







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## Finding Nautilus

painted by Fesechko

PLUS

1/35 scale

The fish submarine is an Industria Mechanika kit.

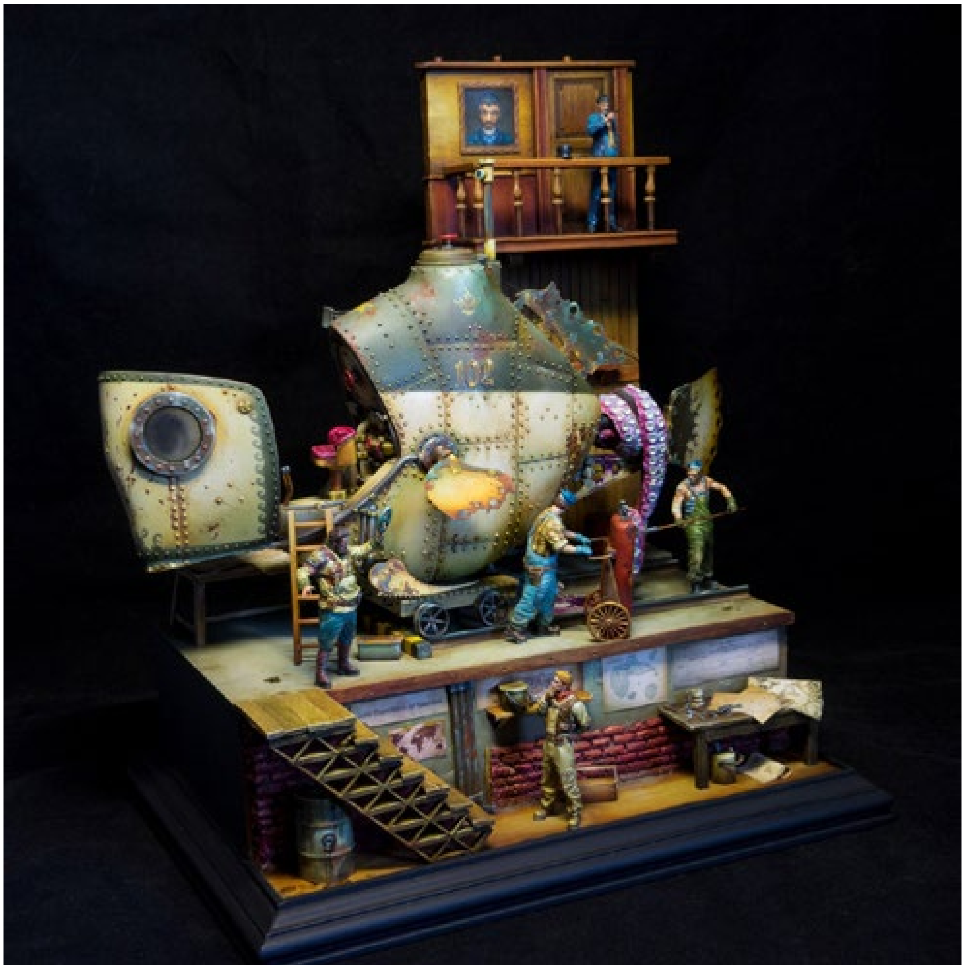
The models are about 48mm tall and were sculpted by a super awesome sculptor and friend of mine, Andrey Kostryuchin.

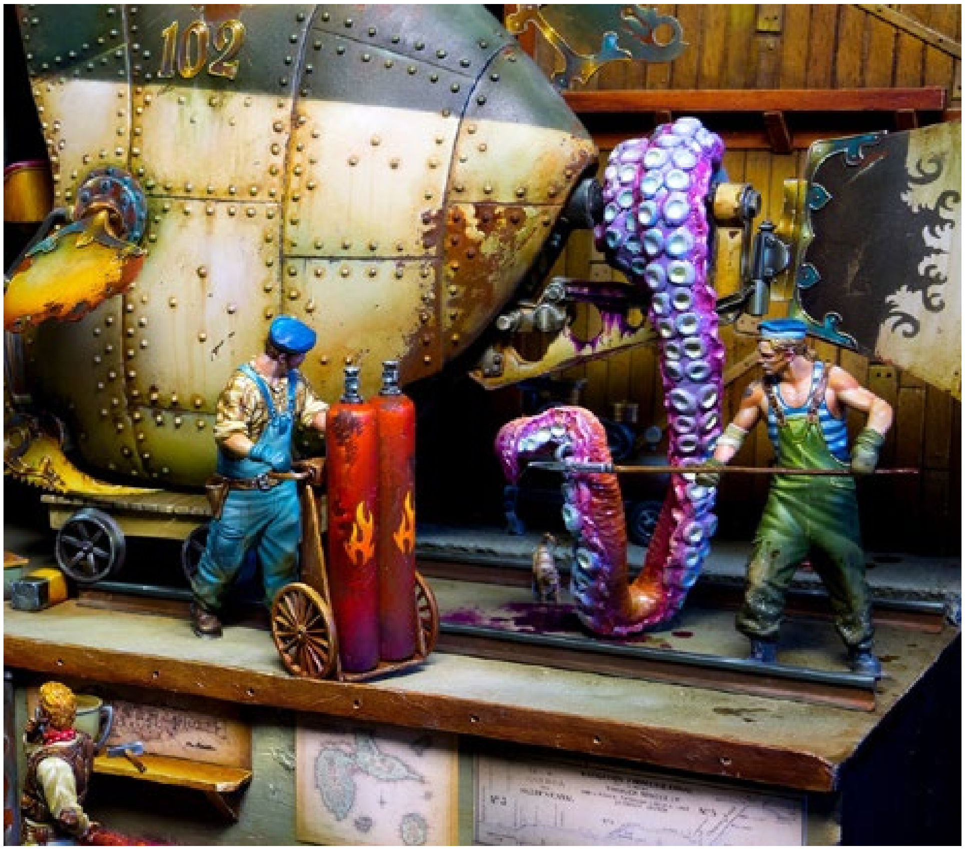
This steampunk diorama is about some men who want to find the lost Nautilus submarine of Capt. Nemo (based on Jules Verne's novels). They have their own submarine to help them in this case and moreover, they have a sponsor. The model on the top has a prototype in real life. Some of you might know him. 😊

But, of course, in the deep sea there are a lot of dangers. This time they successfully avoided them and returned back with some clues.

I hope you like it. It was quite a lot of work.

Thank you

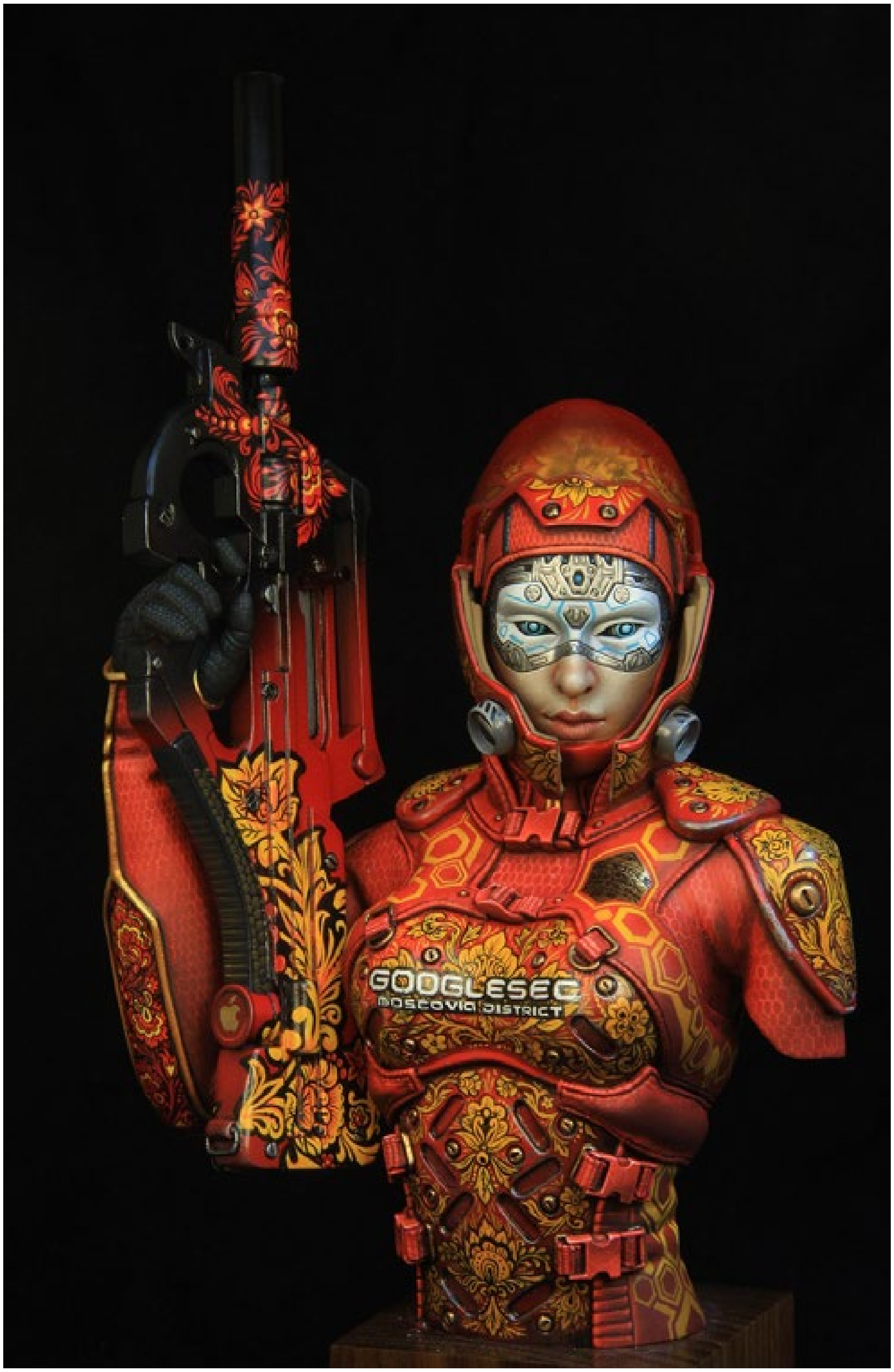




# PUTTY & PAINT

## Hush 1\6 scale bust

painted by Kirill Kanaev


GOOGLESEC
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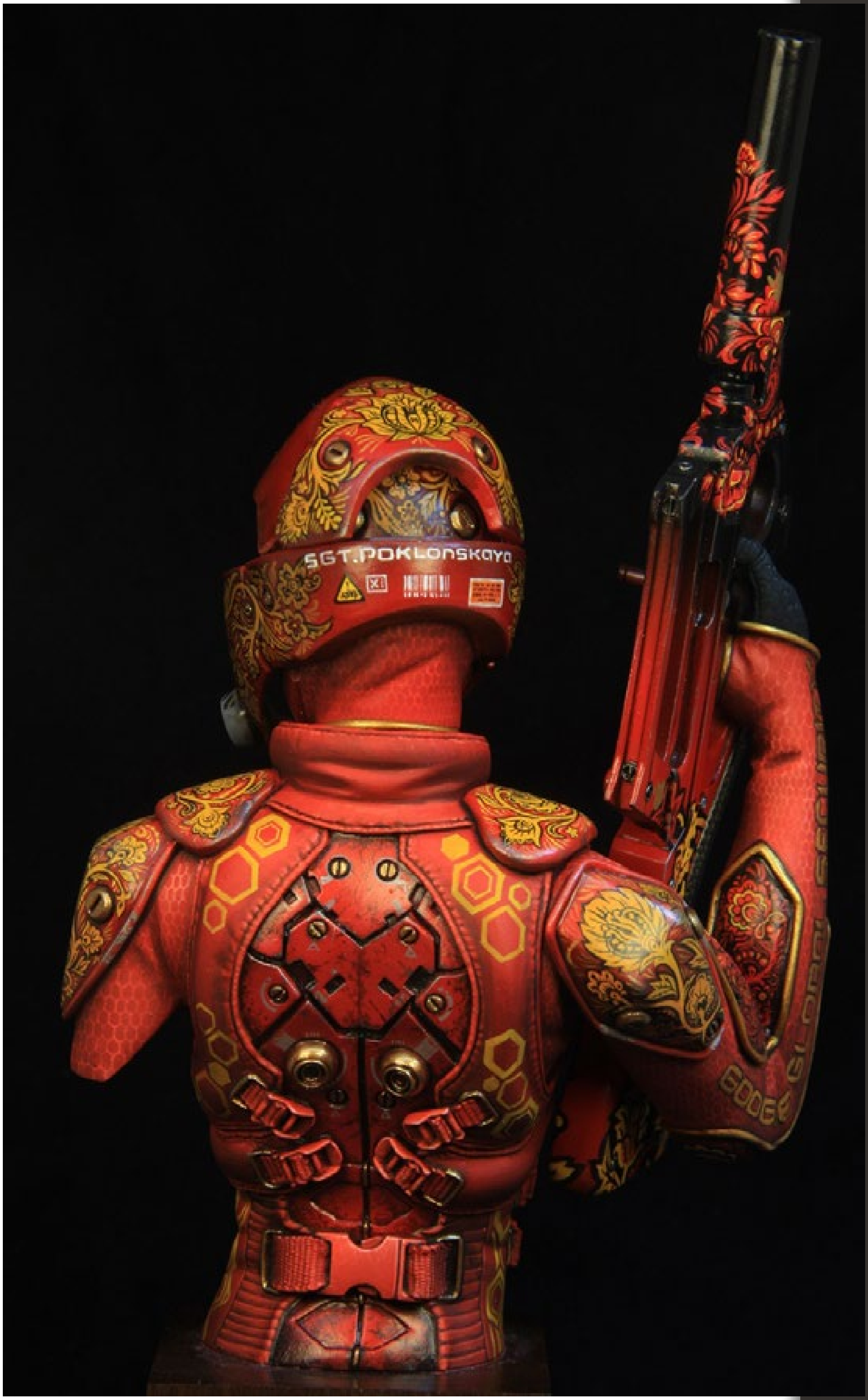

SGT.POKLONSKAYA

# & PUTTY PAINT

## Khaarzul, the Ravager

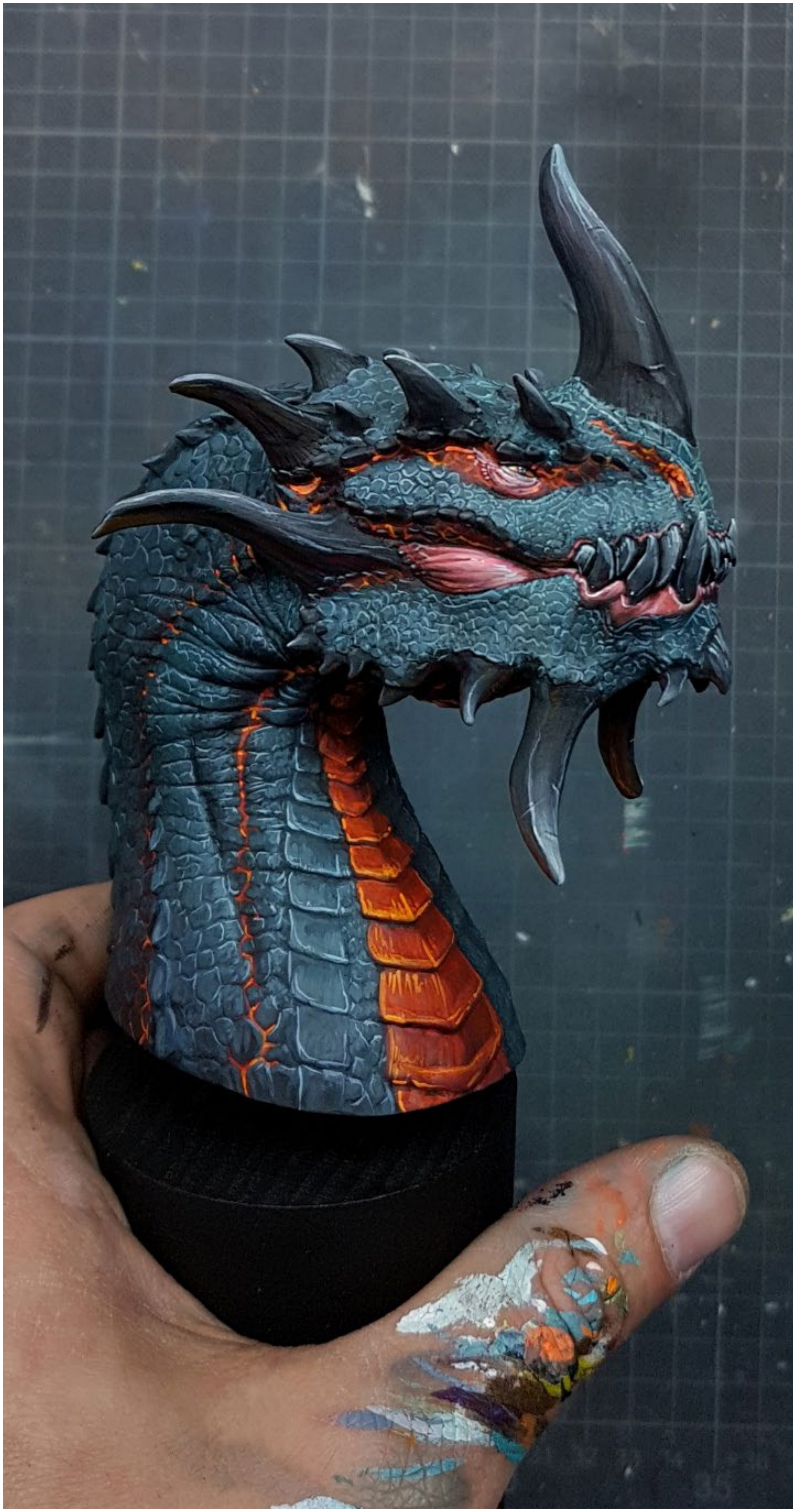
painted by Roman Lappat

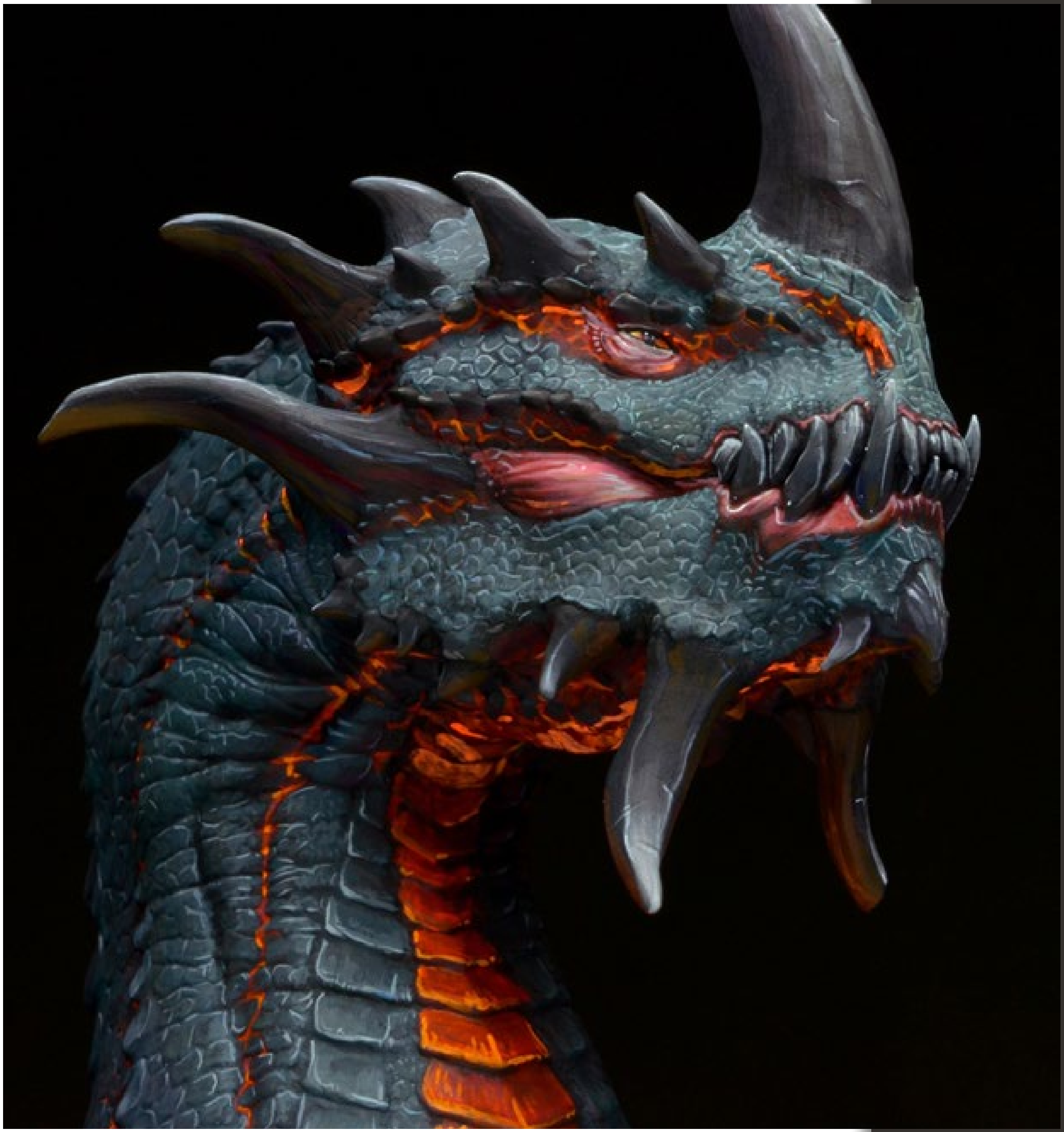
PLUS

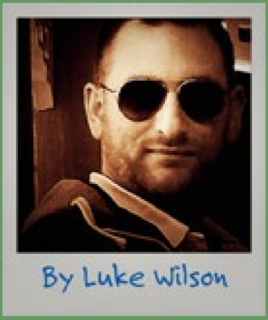
I did this commission for a friend of mine who is a waitress in a restaurant I eat at once in a while. We talked and she got interested in my job and now has a birthday gift for her husband who likes dragons. The colour choices are all hers; she wanted this dragon to look evil and she wants her husband to place it on his office desk

Both have never been in contact with figure painting at all and I am very much looking forward to hearing about his reaction. Now I have received another commission from one of her coworkers for her husband, but more on this in 2018. These steps mean a lot to me.

If you love dragons too, check back with Artefakt and the great sculpting work of Winton Afric.







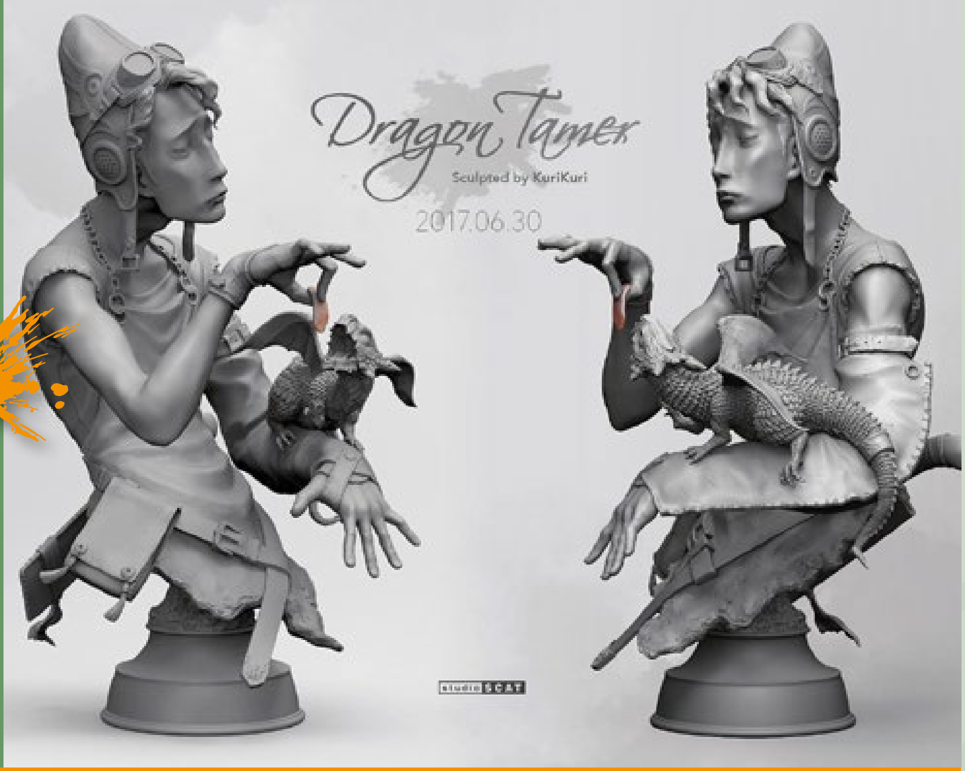
By Luke Wilson

### Details

| | |
|---|---|
| **Price:** | £50 |
| **Scale:** | 1/10th |
| **Material:** | Resin |

**Available from**

www.mrleesminis.com

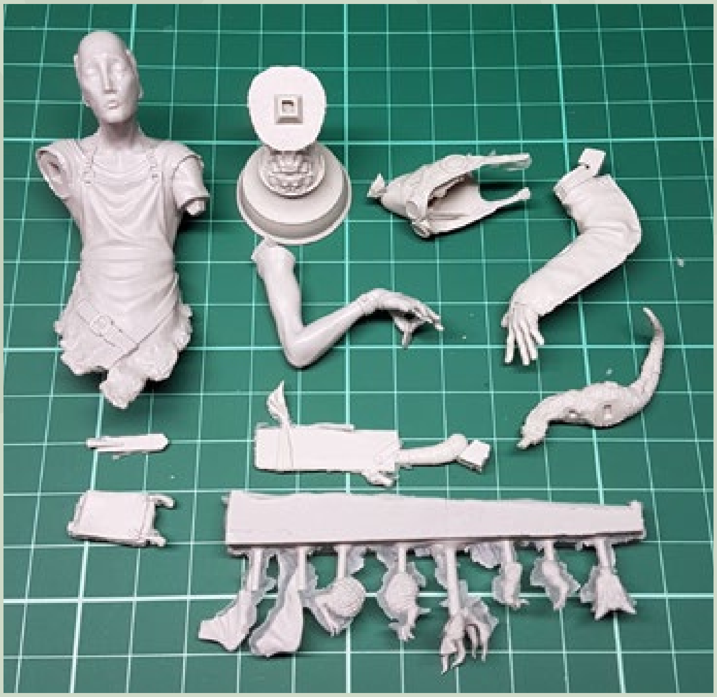


# Mr Lee’s Minis Dragon Tamer

The ***Dragon Tamer*** comes from the mind of ***Kuri Kuri***, hailing from Japan. I have followed him and his progress for a while, but I have to say for me the Dragon Tamer is the one I really wanted. I was really pleased when ***Mr Lee’s Minis*** picked this one up, and their ongoing partnership is going to bring some more great stuff in the new year.☺

Anyway, I digress. As soon as I saw Mr Lee’s was adding the Dragon Tamer to their (very quickly) growing range of sculpts, I put my name down for one; when they asked me to review it for ***FPM***, I was delighted.

MR LEE'S MINIS



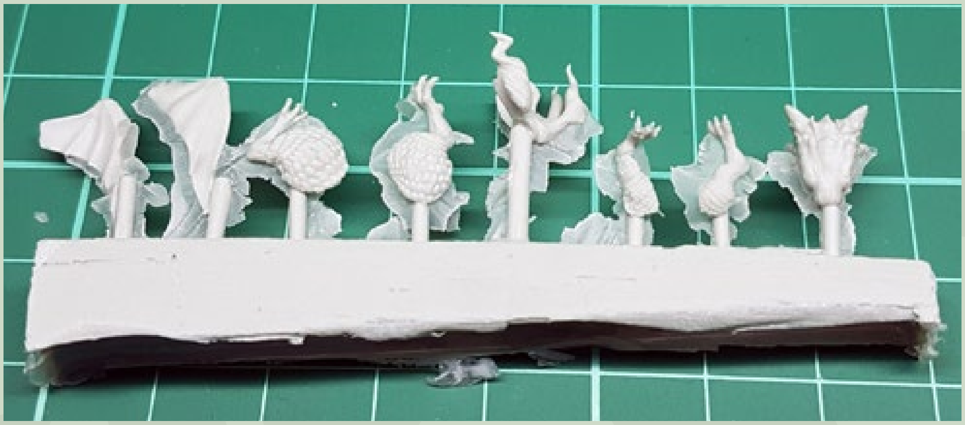
So, what do we get? As with all Mr Lee’s Minis, you get a sturdy plastic box with a sticker on the front with their logo. The pieces inside were, for most part, in a plastic bag. I think I would have liked to see a little packaging to stop stuff moving around a bit, but this is no biggy.

On opening the box and pulling out the parts, the first thing I noticed was a lot of flash around one sprue. I will say in its defence it is very thin and will remove easily, but I am not used to seeing this on models nowadays. I mentioned this to Mr Lee's before I wrote the review, and they explained it was only on the first run and the issue has since been ironed out; but to their credit, they wanted me to review it how it was, so it didn't look like anything was being hidden, which I commend.

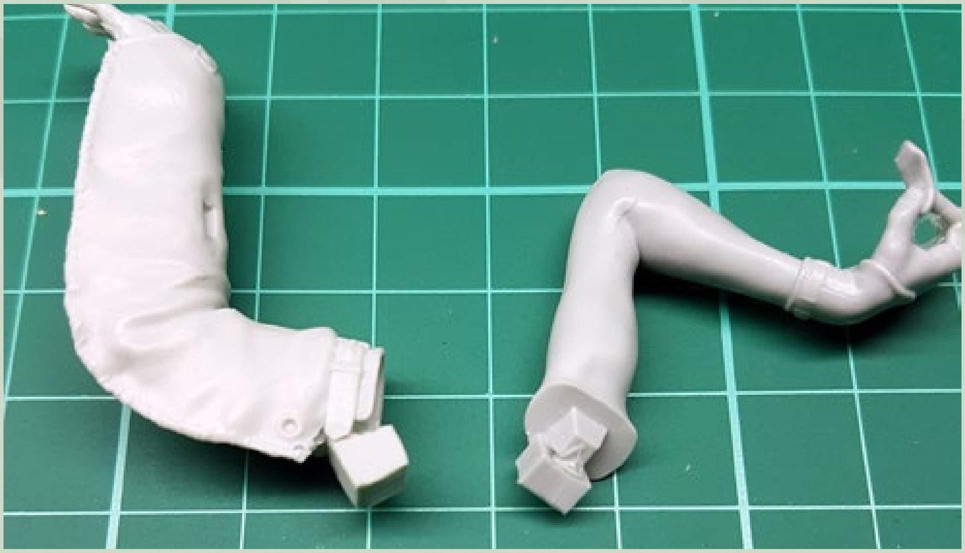
When you look at what you get, you really begin to appreciate the kit. It comes as nine separate pieces and a sprue with another eight pieces on that; this sprue incidentally contains all the dragon parts and is quite intricate, so it should be loads of fun to build. Looking at the main body, the detailing is delicate and not overly complicated. Also for this part comes a nice small stand, which will allow you to mount the model on a flat square or round plinth should you not wish to use an angled bust plinth. It also helps you position him at the perfect angle for the piece to be displayed as intended. Moving along we have his hat, which shows a pilot's helmet—maybe it's a nod to the dragon being a flyer? No matter what, it looks cool and that's what counts. We also have his two arms, one with a morsel of food for his pet and the other sporting a leather sleeve… dragons' claws are sharp, you know! The parts are very well cast and the gates are all in sensible places, so kudos there.

Next, we have a few ancillary pieces; a bag sheathed blade and a small piece of belt, which I think could be left off the figure if you wish and wouldn't mess around with the aesthetics of the bust, in my opinion. But me being a completist, I will definitely attach it. 😊

Lastly, we have the dragon. You get the body loose, then that sprue with the mass of pieces. The dragon bits look great, with lovely rendering of the scales, and I am looking forward to assembling this part the most. I won't show the sprue again, but go straight to the bit you're waiting for, the dry fit. 😊

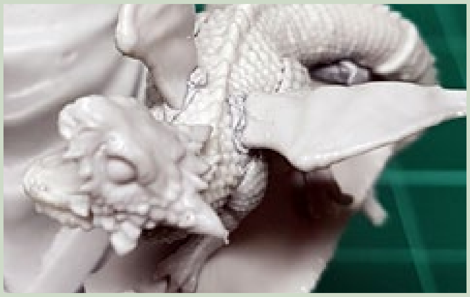


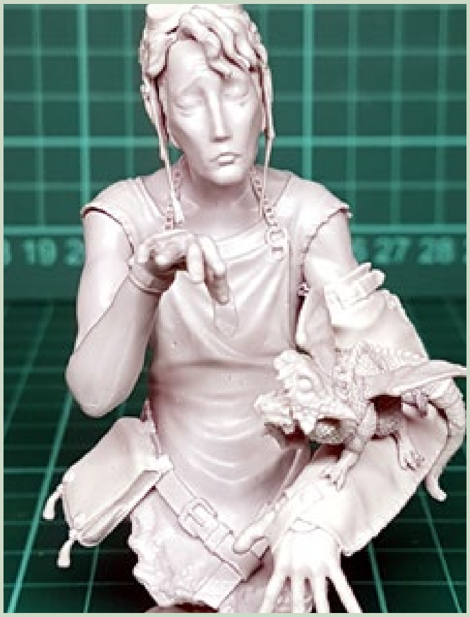
As you can see even with Blu Tack, it goes together very well. The only problem I had was the dragon wings, but they are very thin and would benefit from glue instead of the Tack, so it's a moot point at this stage.



If you're looking for a great 'stylised' kit, then look no further, as the Dragon Tamer is for you.

Now let's see a close of up that cute little dragon. 😊

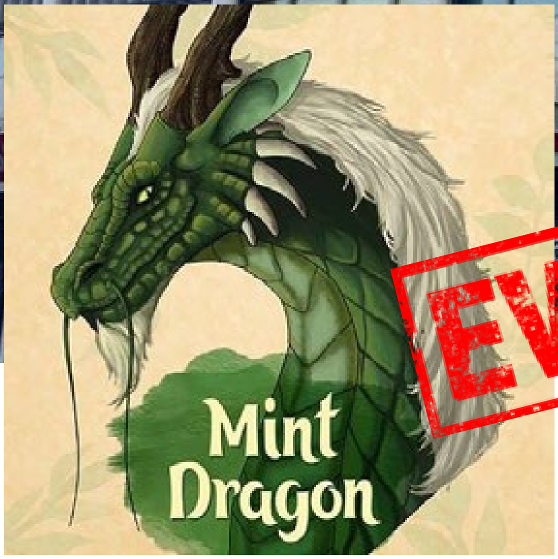




# EVENT REPORT

ФЕСТИВАЛЬ МАСШТАБНЫХ УВЛЕЧЕНИЙ
ХУДОЖНИКИ И МАСТЕРСКИЕ
МИНИАТЮРЫ · КОМИКСЫ
КОСПЛЕЙ · МОДЕЛИЗМ
ККИ · НАСТОЛЬНЫЕ ИГРЫ
РАДИОУПРАВЛЯЕМЫЕ МОДЕЛИ
ШТУКА
WWW.SHTUKA.MOSCOW
ЛЬНЫИ ДОМ ХУДОЖНИ
EVENT REPORT

*Central House of Artist in Moscow - Photo credits - Paul Buntman*


Mint Dragon

Dear Figure Painter Magazine readers, we are Aleksandra Cvetanovski and Marko Miladinovic. We are the lead artists of Craftworld Studio from Serbia, and it is our pleasure to share our impressions from the first Mint Dragon show in Moscow, 2017.

Mint Dragon
Mint Dragon

The **Mint Dragon** competition was part of a big event called “Shtuka” that was held in Central House of the Artist in the centre of Moscow. It is in a beautiful building of **The State Tretyakov Gallery**. The event was held on three floors. The Mint Dragon competition, as well as the “**La Bande en Parade**” competition, which was held on the third floor.

The competition and exhibition were held in a big room with glass cabinets where participants could enter their artworks. There were also glass cabinets with works from judges and special guests, along with our works and box arts, as we were special guests and judges in the “La Bande en Parade” competition. One more very interesting thing was that the Mint Dragon team made framed prints of their guests' artworks, which all of us signed later in show.

In the Mint Dragon competition room, there were glass cabinets for each of the twelve categories on two shelves. Judges for the Mint Dragon competition were the amazing **Kirill Kanaev**, **Marina Ainagoz**, **Anna Shestakova** and **Konstantin Sudin**. Seeing all those amazing entries, their job was not to be an easy one at all. Seven works were picked from each category and three of them were awarded with a bronze, silver and gold medal. The four others were awarded finalist positions.

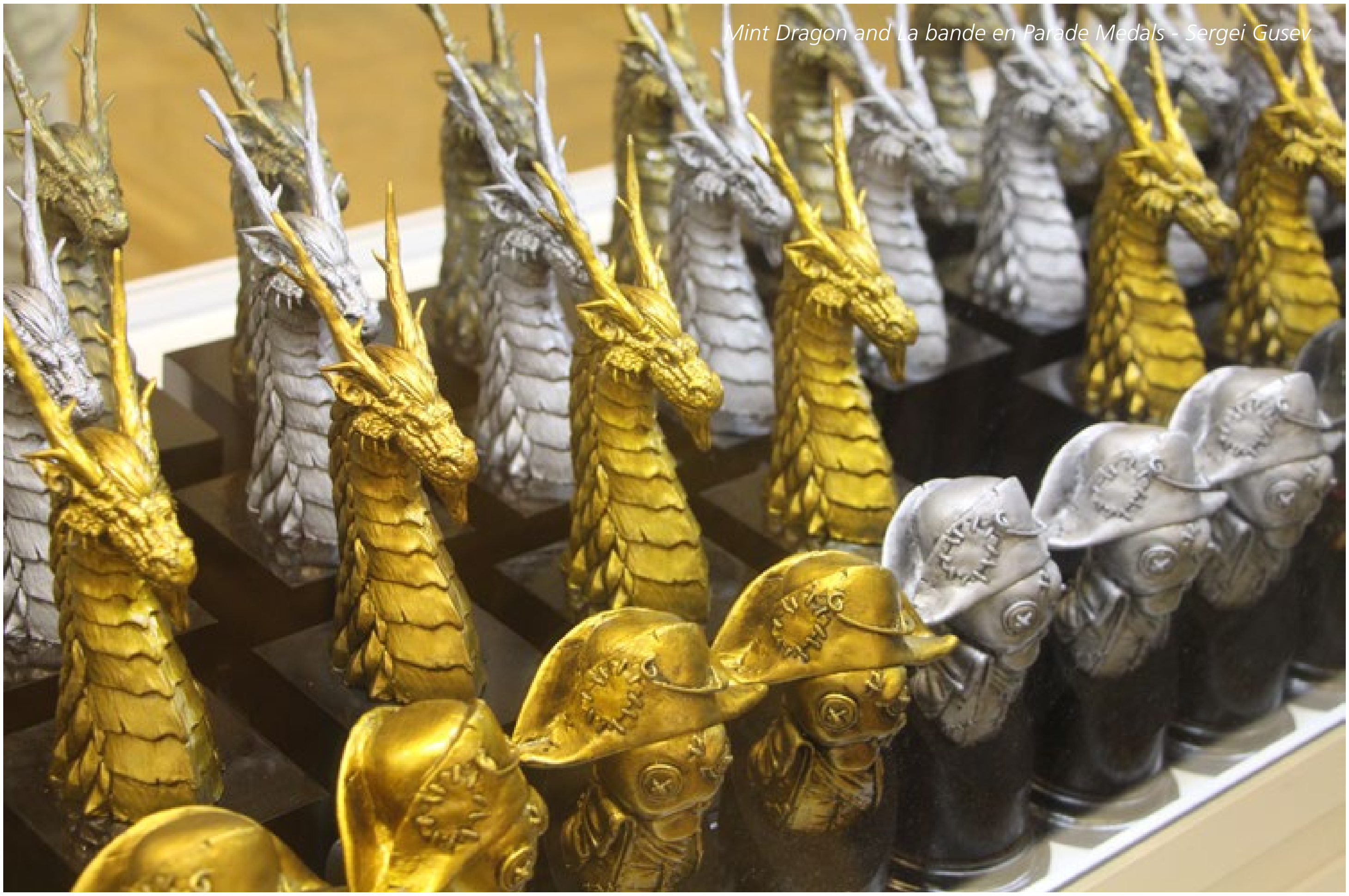
Мятный Дракон
Margot Crombeecke
SPECIAL GUEST
Мятный Дракон
Marko Miladinović
SPECIAL GUEST
Мятный Дракон
Matt Cexwish
SPECIAL GUEST
Мятный Дракон
Aleksandra Cvetanovski
SPECIAL GUEST

In total, there were 392 works from 119 participants. The most popular category (Single Fantasy and Steampunk Miniature) had 67 entries; the participant with the most entries presented 16 works. The best of show went to – Conqueror and the Lord of the Dragons by **Valentina Kostina** and "**Toyotomi Hideyoshi**". You can see all category winners and finalists on the Mint Dragon website and Facebook page.

*Exhibition room - Sergei Gusev*

**Margot Crombeecke** (Scale Model Challenge) and **Aradia Miniatures,** along with A-case had special awards for their favourite chosen entry.

One more competition was held next to the Mint Dragon. "La Bande en Parade", a Wyrd (Malifaux) competition which we had the honour to participate as judges. There were three categories on two levels, Player and Artist.



Mint Dragon and La bande en Parade Medals - Sergei Gusev

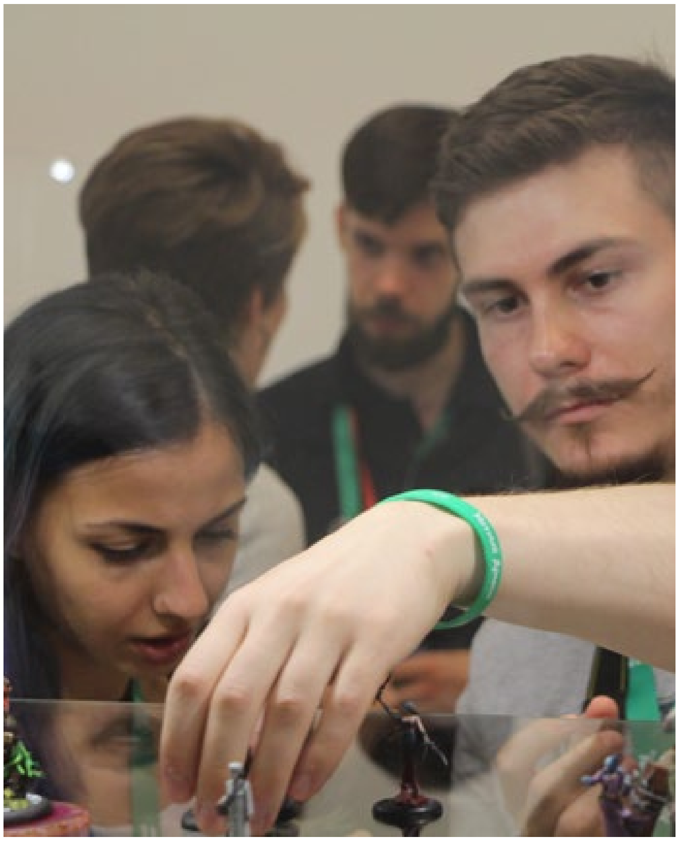
The three categories were “Enforcer Brawl”, “Henchman Hardcore” and “Crew on Parade”. The principle was the same; we chose the seven best works for each category, from which four finalists and three winners, 1st, 2nd and 3rd place were chosen. After that, we chose the best from each of the 7 Malifaux factions.

Finally, the best overall was selected; it was Ten Thunders from **Marina Aynagoz** entitled “Last Blossom”.

The organisers worked hard and there were plenty of people working at the event, both from the Mint Dragon and Shtuka teams, along with friends and volunteers.

Next to the exhibition and competition, master classes were also held, as well as demo paintings. One more activity that was fun, was the Mint Dragon School. This is where people had a chance to paint a miniature and take it away. This was a great chance to see the hobby first hand.

Great artists **Kirill Kanaev** and **Matt Cexwish** held master classes in special rooms which were isolated from the noise. At the same time, we presented the new release from our friends from Aradia Miniatures. It is called Bismuth, an amazing miniature for collectors being shown for the first time at the show.



**Marko Miladinovic** demontrated two source lighting on non-metallic painting on Bismuth’s mechanical arm. Aleksandra presented painting on Aradia’s recent KS Miniature “Gorgon” from the Divine Comedy, using a method of playing with colours and achieving different atmospheres on the serpent tail.

In front of the Mint Dragon competition sector, we had a post-apocalyptic booth which made the atmosphere pretty amazing. On the second and first floor, many games were held, as well as cosplays, amazing miniature and board-game stores, etc.

La bande
en parade

Мятный
Дракон
2017

After the show was over, we stayed for one more day in Moscow and spent it with our friends, the organisers of the Mint Dragon. We took this opportunity to visit the Moscow Kremlin Museums and Saint Basil's Cathedral, along with a few other nice places. We also had some of the nicest dinners in a few of the local Moscow restaurants.

We would like to say it was our honour to be part of this year's Mint Dragon show. We are already definitely looking forward to the next one. We also highly recommend to all to visit this show next year, if you can. If we didn't do our best to convey some of our amazing experiences, please come along and experience it for yourselves.

We would like to extend our compliments and a big thanks to our friends and the team behind this great event. **Anna Shestakova**, **Pavel Breev**, **Sergey Gybin**, **Paul Buntman**, **Marina Aynagoz**, **Kirill Kanaev**, **Sergei** and **Tatiana Guseva**, **Sergey Stark**, **Grigory Guslitskov**, **Alexander Kataurov** and many other people that we haven't mentioned, as the list would be too long with so many great people involved. Thank you all.

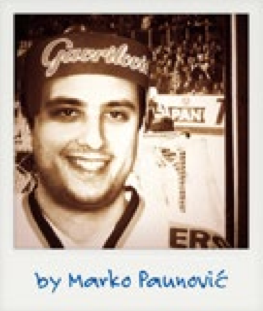
In addition to them, a big thanks to the **Figure Painter Magazine** team for asking us to present our impressions of the Mint Dragon show. We are very grateful for this opportunity and hope we have given you an insight to our great experiences of the show.

Big and special thanks for **Sergei Gusev** who has shared photos from his gallery especially for this article.

Lastly, we asked the show's main organiser, **Paul Buntman**, to write a few words to you, the readers.

"When you organize a competition like Mint Dragon, it is not easy to be subjective when giving feedback afterwards, because during the show you are running around troubleshooting and making sure things get done. That's why we are very happy to see so much positive feedback from the participants and the visitors. We would like to thank all of our sponsors who provided the great prizes; the partners, who helped us in many ways; the judges, who had a hard choice between many gorgeous works; the special guests, who helped us to organize fascinating activities; the volunteers, who did a great job helping us; the participants, who submitted their fantastic works; and finally, the many visitors, who made this show a successful event.

Next year, we will definitely be holding the Mint Dragon 2018. The dates for next year will be the 8th and 9th of September 2018. We would like to make our next competition more international, and if you are willing to join in as a participant, sponsor, partner, visitor or even as a volunteer and have any questions please don't hesitate to drop us a line on our Facebook page www.facebook.com/mintdragonpainting".



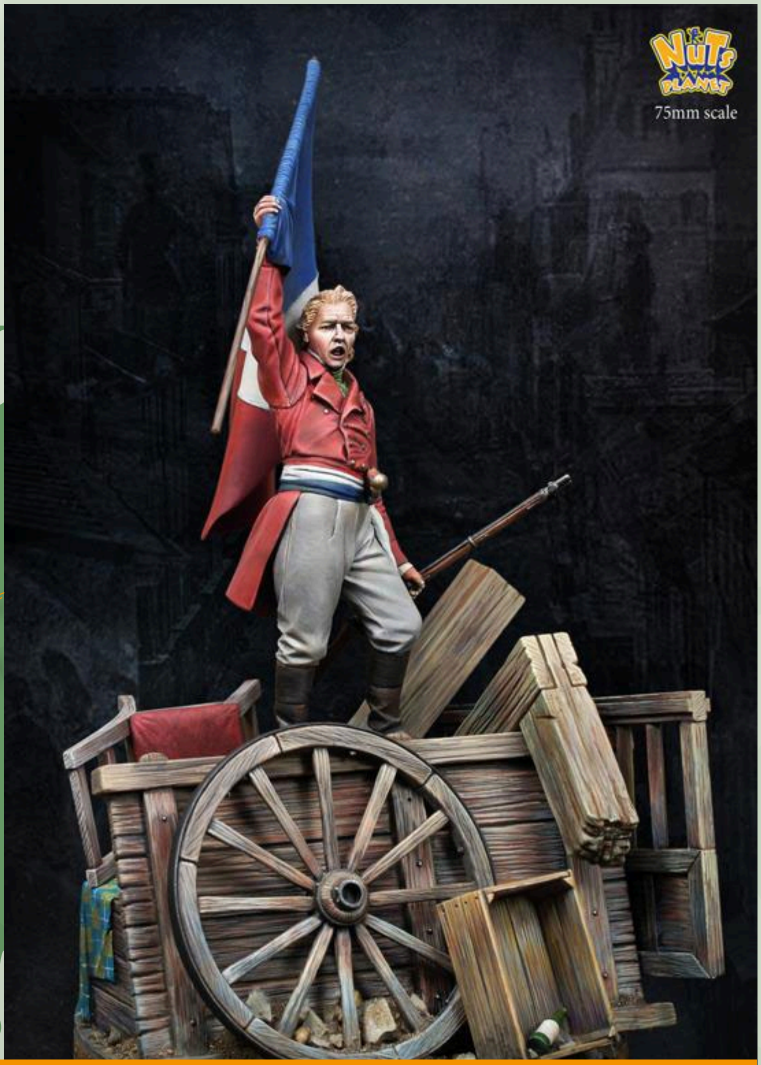
by Marko Paunović

## Details

| | |
|---|---|
| **Price:** | $75 |
| **Scale:** | 1/24th |
| **Material:** | Resin |

**Available from**

www.nutsplanet.com



# Nutsplanet's French Revolution

As soon as I saw the release photos of ***French Revolution, Liberty on the Barricades*** by ***Nutsplanet***, I loved it. The whole concept appealed to me and when the kit arrived, I was not disappointed. The sculptor, ***Eduard Perez***, did an exceptional job in creating this twenty-one piece grey resin kit. As is usual with Nutsplanet items, the kit comes in a fully printed cardboard box. The resin pieces are carefully packed inside zip bags and further protected by the usual black sponge.

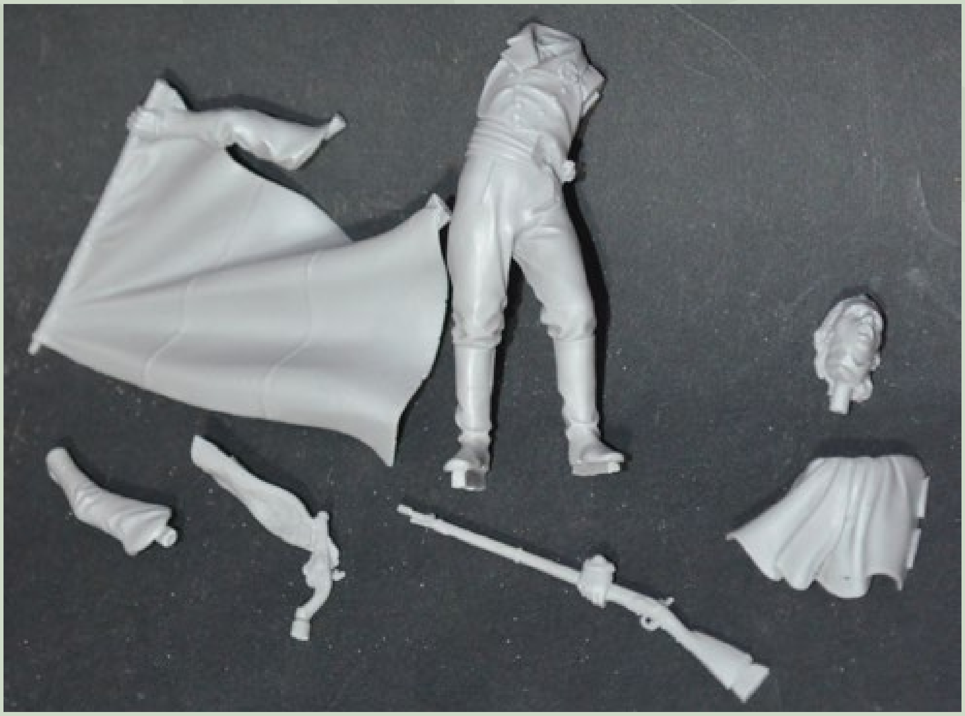
The kit depicts the central figure holding a musket in one hand and a French flag in the other standing on a barricade of various items like a cart wheel, wooden boxes, paintings, chairs, tables etc.

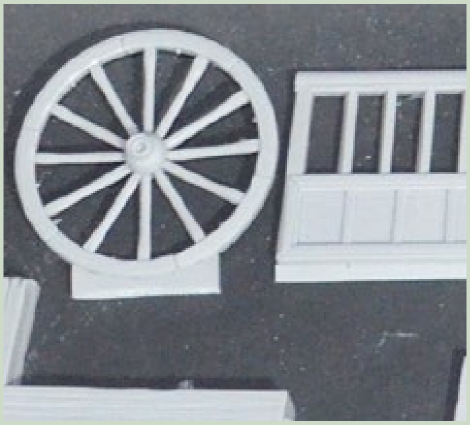
The base consists of a great number of large and small pieces making up the barricade, fifteen in total. There are some wooden boxes, parts of a chair, and a cart wheel all cunningly intertwined to make up a man–made barricade, somewhere in 18th century France. The pieces are carefully sculpted and the quality of the cast is at a level expected from Nutsplanet.

The model of a woman holding a musket and a French flag consists of 7 pieces—the torso with legs, the head, left hand with musket, left arm, right arm with a flag and a couple of pieces of garment. Once again, the quality of the cast and the moulding design process were done expertly, so next to no post-assembly work will be needed. All the parts fit snugly and the details are sharp.

However, to sum up, this is quite a pricey kit. The details are wonderful; however, I can't get away from the feeling that an experienced modeller could easily make the base himself for a fraction of the cost. I feel that the biggest chunk of the price goes to the resin for the multitude of the bits on the base.

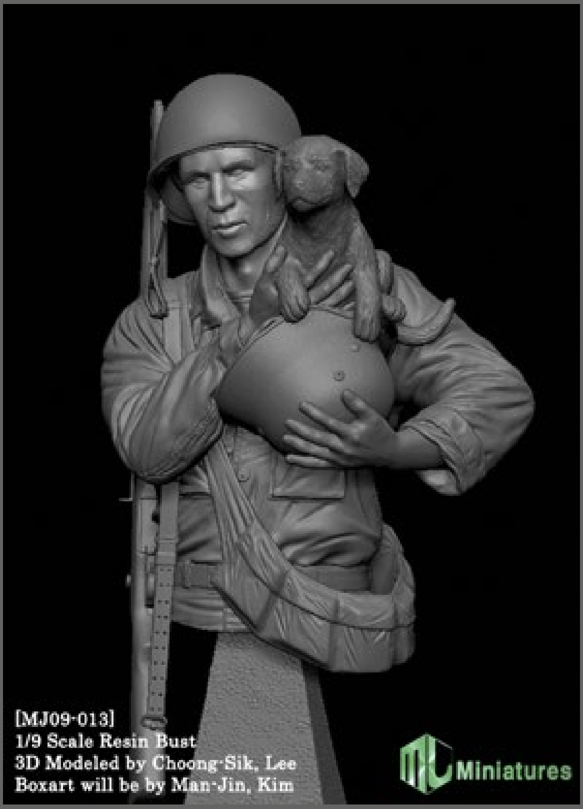
NP-75012
FRENCH REVOLUTION
LIBERTY ON THE BARRICADES

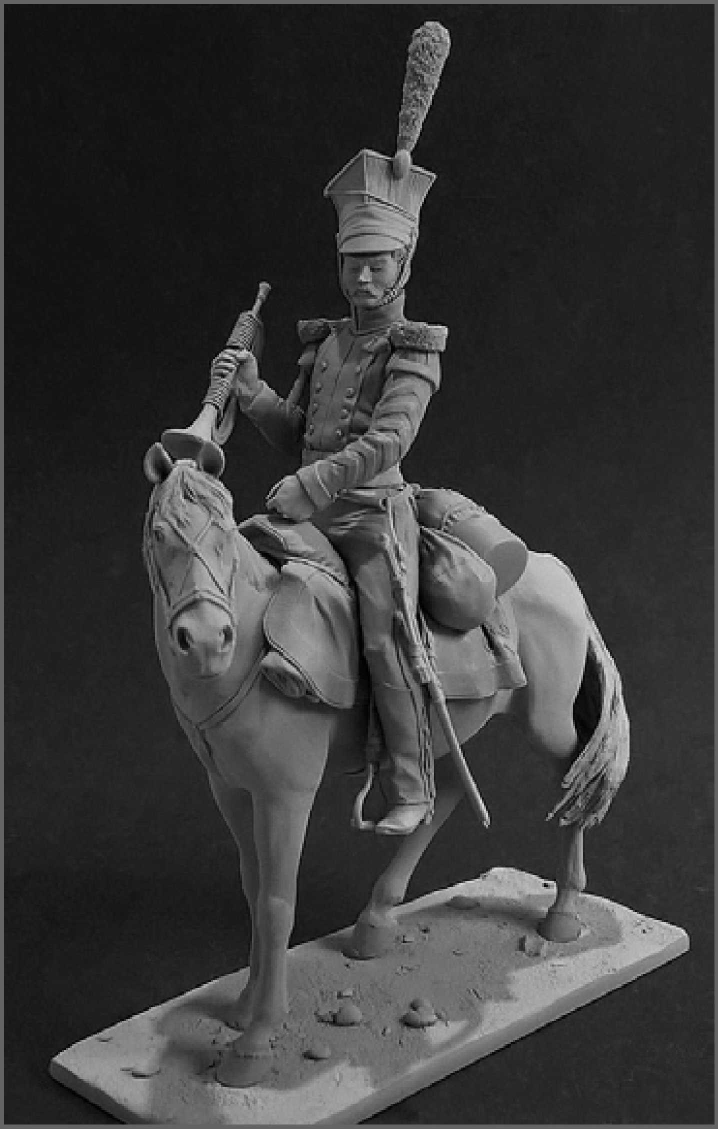




## Saving the Dog

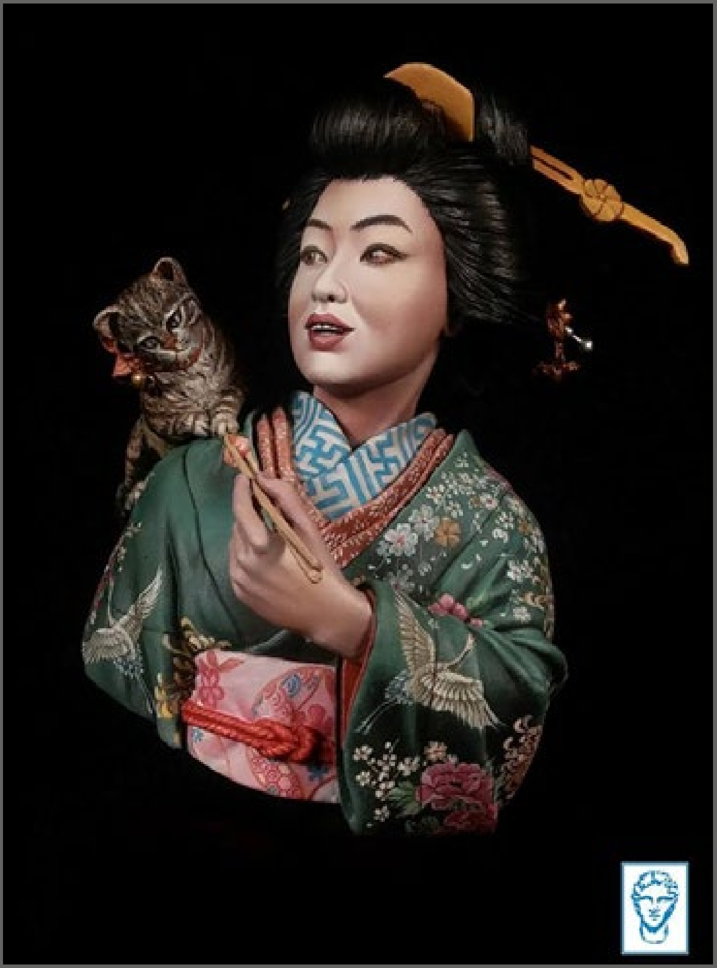
| | |
|---|---|
| **Company:** | MJ Miniatures |
| **Scale:** | 1:9th |
| **Contact:** | www.mj-miniatures.co.kr |


[MJ09-013]
1/9 Scale Resin Bust
3D Modeled by Choong-Sik, Lee
Boxart will be by Man-Jin, Kim
Miniatures



## Trumpeter of the Lancers Regiments, Russia 1809-13

| | |
|---|---|
| **Company:** | Chronos Miniatures |
| **Scale:** | 1:32nd |
| **Contact:** | chronos-miniatures.com |



## Cat and Beauty

| | |
|---|---|
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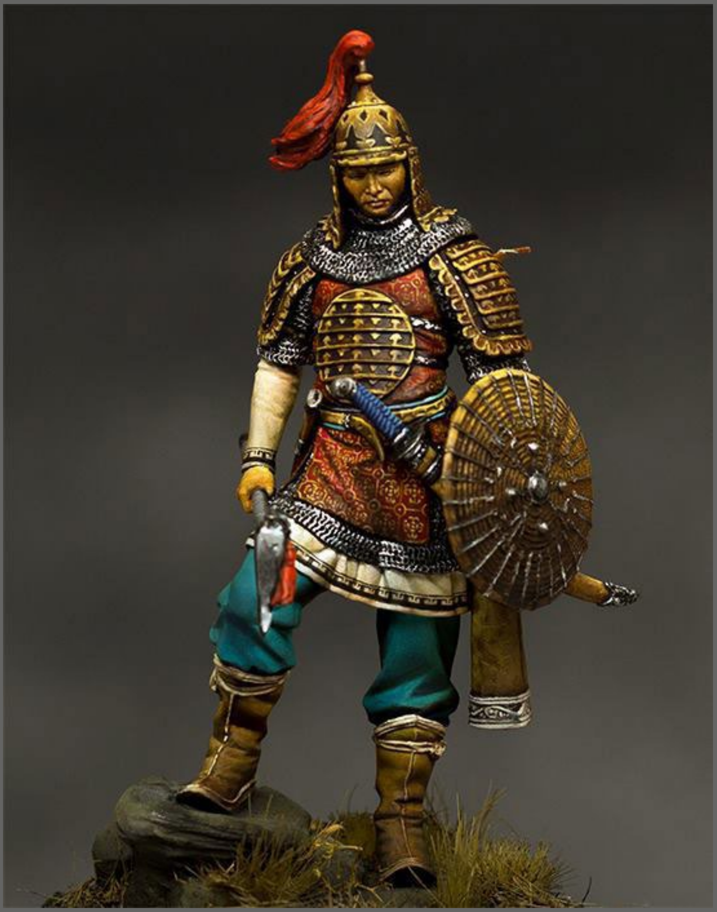
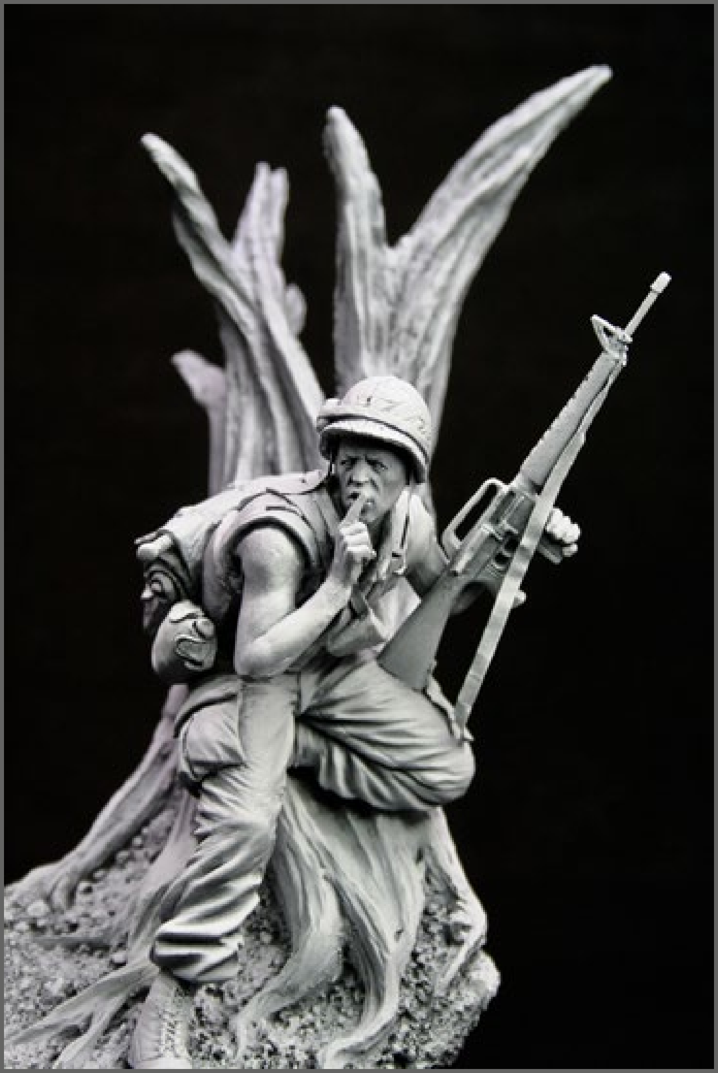
| **Size:** | 200mm |
| **Contact:** | www.alexandrosmodels.com |



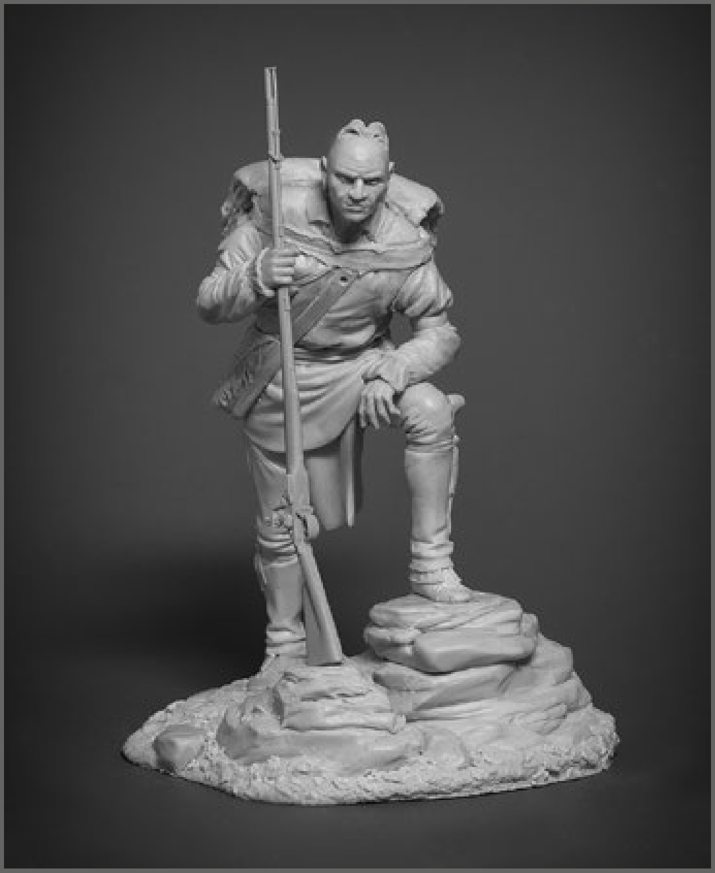
## Mongolian Warrior XIII-XIV Century

| | |
|---|---|
| **Company:** | Pegaso Models |
| **Scale:** | 1:24th |
| **Contact:** | pegasomodels.com |



## US Marine, Vietnam

| | |
|---|---|
| **Company:** | Mitches Military Models |
| **Size:** | 120mm |
| **Contact:** | rossmitchel84@gmail.com |

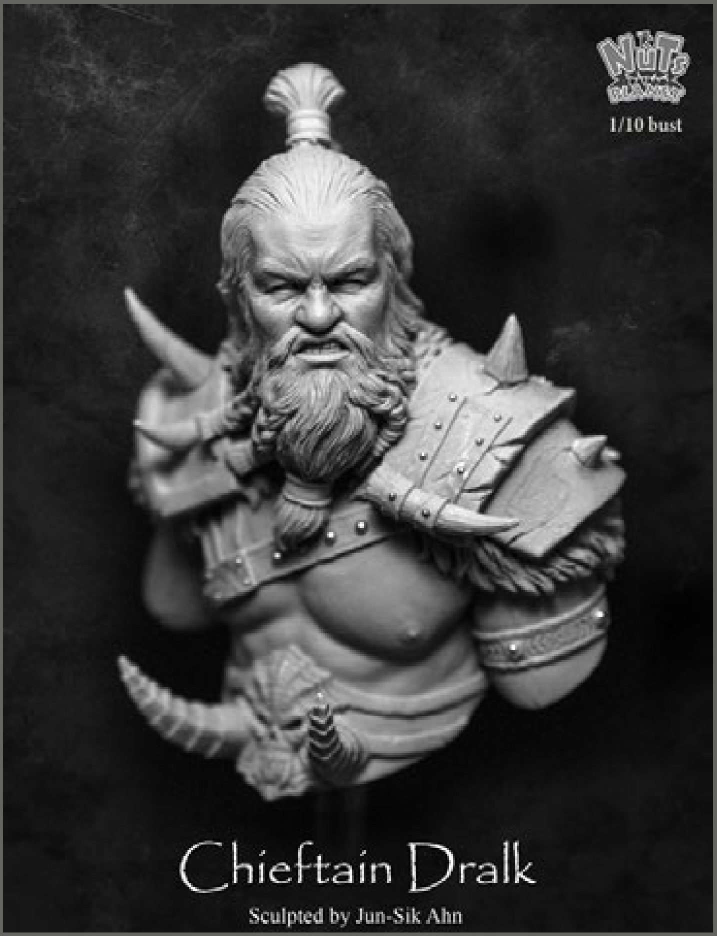


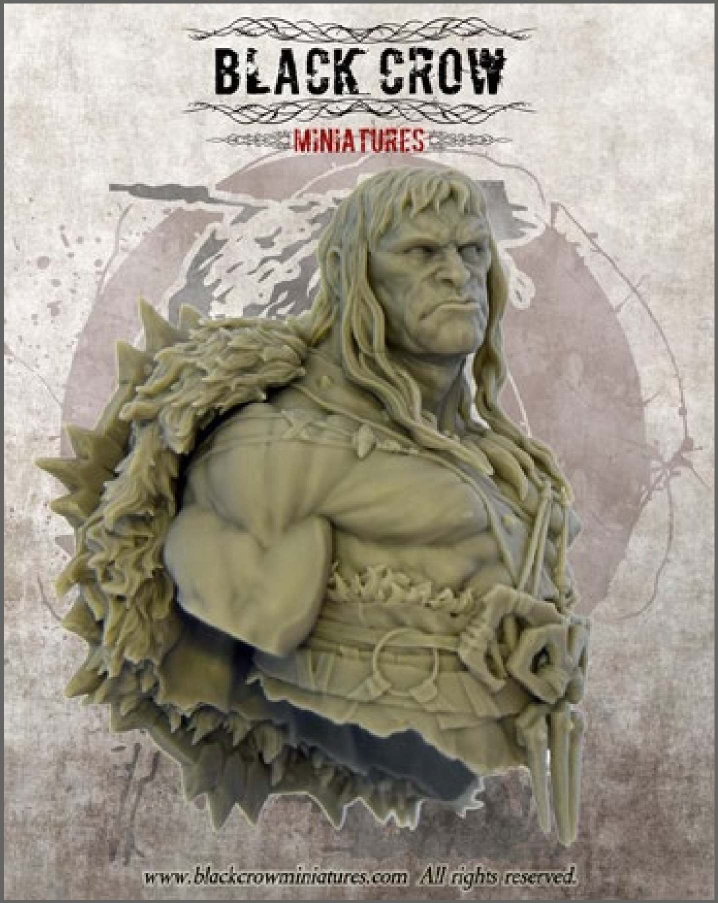
## IROQUOIS HUNTER

| | |
|---|---|
| **Company:** | Altores Studio |
| **Scale:** | 1:24th |
| **Contact:** | altores.com |

### Chieftain Dralk

**Company:** Nutsplanet
**Scale:** 1:10th
**Contact:** www.nutsplanet.com


NUTS PLANET
1/10 bust
Chieftain Dralk
Sculpted by Jun-Sik Ahn

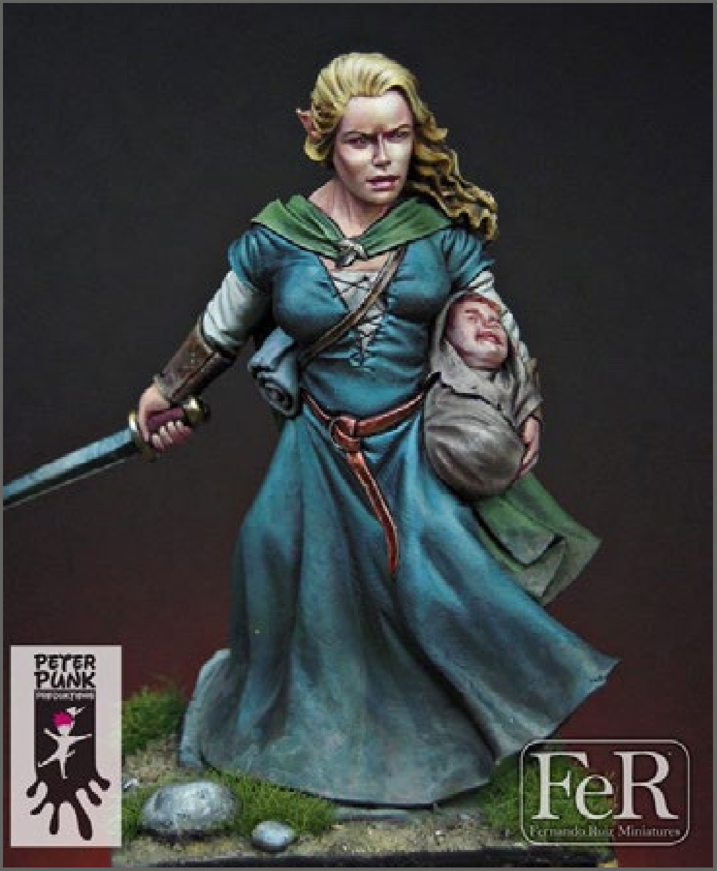

BLACK CROW
MINIATURES
www.blackcrowminiatures.com All rights reserved.

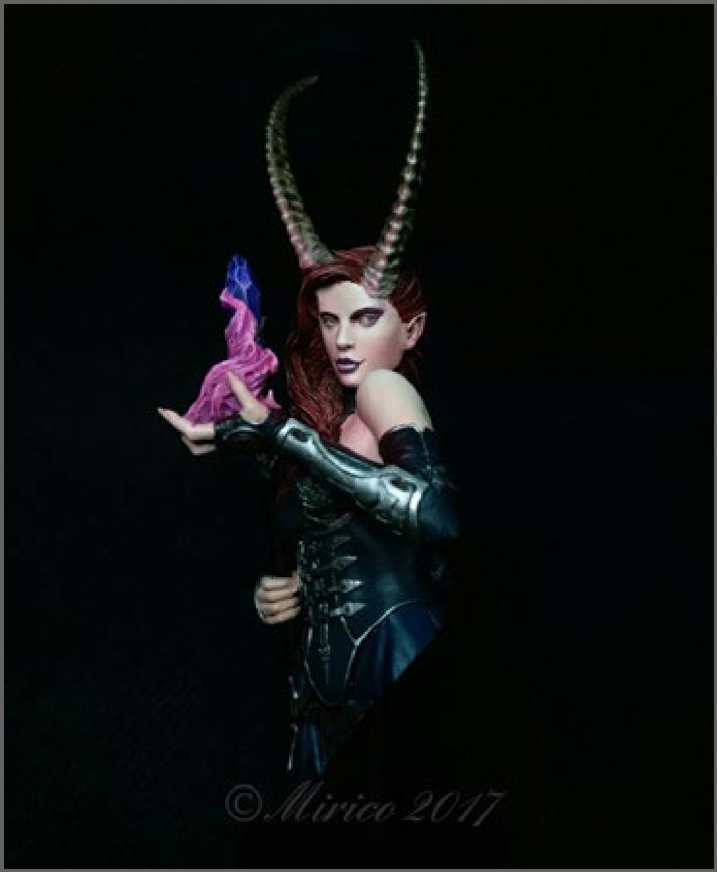
### URHUK

**Company:** Black Crow Miniatures
**Scale:** 1:10th
**Contact:** www.blackcrowminiatures.com

### Elora, the Gnome Heroine

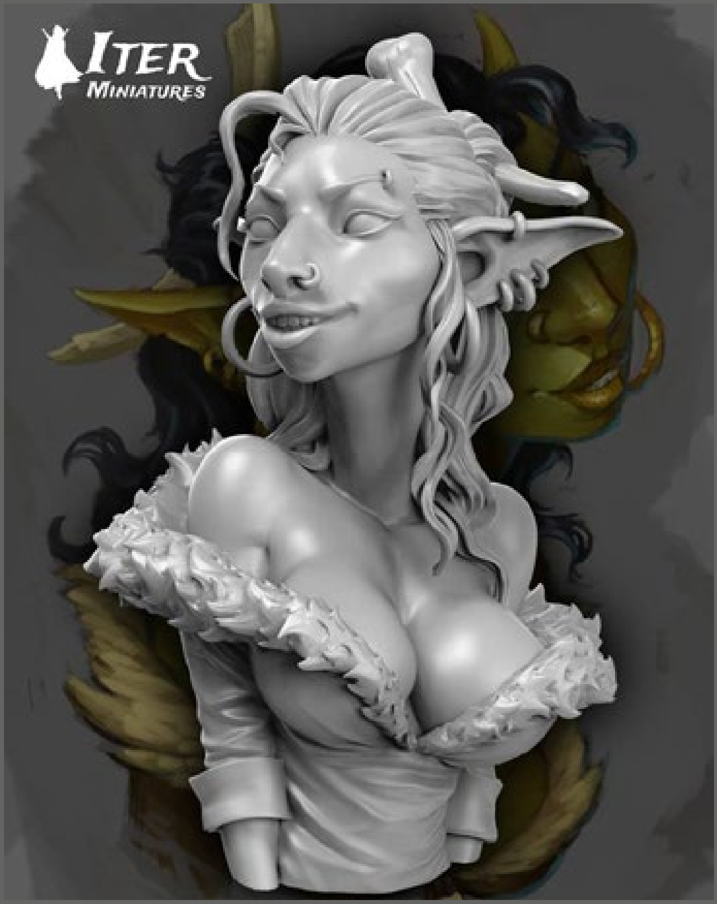
**Company:** FeR Miniatures
**Scale:** 1:32th
**Contact:** ferminiatures.com


PETER PUNK PRODUCTIONS
FeR
Fernando Ruiz Miniatures


©Mirico 2017

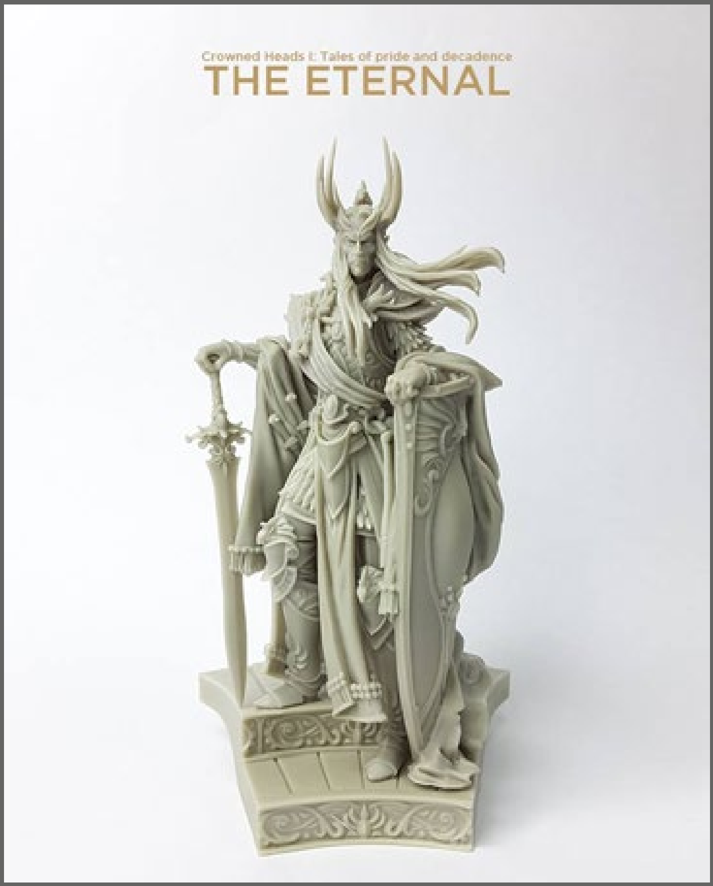
## Adaria

| | |
|---|---|
| **Company:** | Mirico Collectables |
| **Scale:** | 1:10th |
| **Contact:** | www.mirico.sg |


ITER
MINIATURES

## Zayna “The Golden Gobliness”

| | |
|---|---|
| **Company:** | Iter Miniatures |
| **Scale:** | 1:10th |
| **Contact:** | iterminiatures.bigcartel.com |


Crowned Heads I: Tales of pride and decadence
THE ETERNAL

## The Eternal

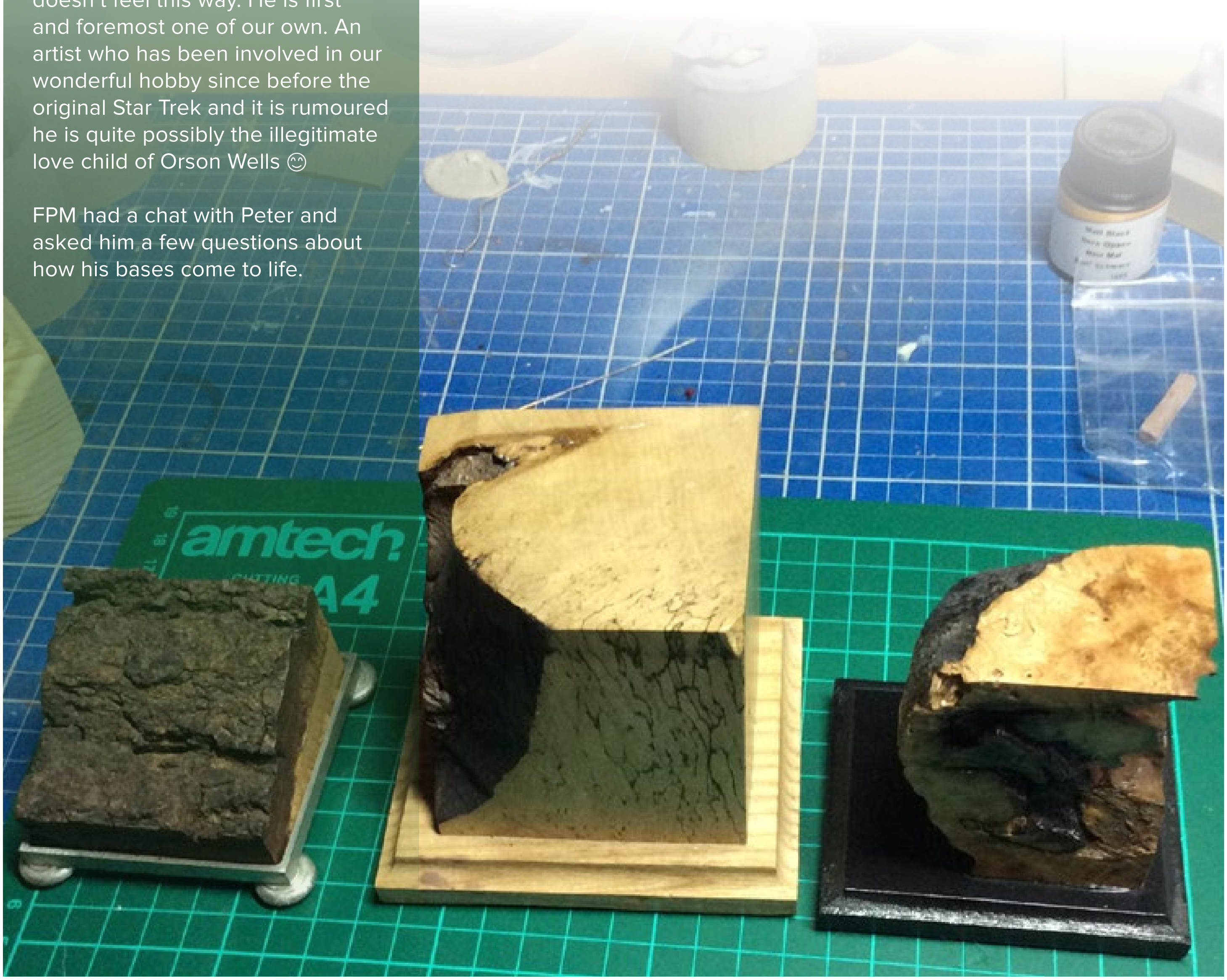
| | |
|---|---|
| **Company:** | Gura Resin Kits |
| **Scale:** | 1:24th |
| **Contact:** | guraresinkits.com |

By **Terry Cowell**

# Pete's Bases

Writing a market report on custom and bespoke display bases should be simple and straight forward, right? After all, they are just bases. Thankfully, ***Peter Watson*** doesn't feel this way. He is first and foremost one of our own. An artist who has been involved in our wonderful hobby since before the original Star Trek and it is rumoured he is quite possibly the illegitimate love child of Orson Wells 😊

FPM had a chat with Peter and asked him a few questions about how his bases come to life.



How long have you been in the hobby and in what capacity? Military, bust, garage kit etc.?

*I've been a military modeller for around 30 years now. My Dad had a great influence on this from an early age, taking me to see films like The Comancheros, She Wore a Yellow Ribbon, Glory Guys, and the greatest of them all, Zulu. My interest and enthusiasm wavered in my mid – teens; for many years this lasted until after I was married and one day, I saw a magazine called White Dwarf and it all came back— I couldn't get enough of this stuff. From the early Lord of the Rings to Space Marines, I painted in oils and enamels and I still paint in the same medium today, although I moved to historical figures and found a great interest in the Victorian period, as well as the Viking and Dark Age periods of our time.*

My love for the hobby has never faltered; through time the introduction of busts was a shot in the arm for the hobby and it widened your choice out. My youngest son Josh began taking a great interest, especially in the garage kit area which turned my head and I found myself amongst some of the most sublime figures/creatures sculpts that can be had. The ***UKGK*** scene is thriving and the British sculptors are some of the best in the world in my humble opinion, and long may it last.

When did you decide to start making bases and tell us how that came about.

*I have always made my own bases and being a carpenter/joiner, I found this easy to do. I was influenced by the magazines of the day showing models of all subjects from around the world, presented on some stunning piece of hardwood or exotic wood nobody has heard of. I used to think if you've done your best to paint a subject to the best of your ability, then why not present it in a way that shows it off. Even though I used to buy bases from the traders, when I had time I used to make dozens for myself and other modellers would ask for certain sizes and not wanting the cost of bespoke ones, which sounds terrible, but a lot of modellers operate on a budget and I was helping out the local club lads and lasses. This was just temporary and unknown to me more and more modellers were asking for specific sizes, etc. As long as I got plenty of notice, I could get these made up fairly easily, not knowing it would turn into a small second job later on.*

amtech
CUTTING MAT 30X22CM
A4

**Where do you make your bases up? Do you operate from home?**

*I operate from home. I have a basic workshop built at the rear of my house (a large shed really, sounds posh) This houses a cut off saw, sander, bandsaw, router table and a small cub wood lathe. I'm busy revamping the area now. I have to accommodate a flatbed belt sander (finishing machine) and a circular saw with all the extraction hoses etc. to fit to the machines. My biggest problem at the moment is storage of materials to keep them dry and out of sight of the missus* 😉

**Tell me about the wood and materials you use.**

*I generally use hardwoods and fibre board (MDF). The latter is for large bases (usually aircraft); it's just plain cheaper and easier. In the 4 years I've been making plinths as Pete's Bases, I've only bought some exotic timbers. 95% of the stock I have is reclaimed timber from a variety of sources. People give me old furniture, doors, old cabinets, etc. I'm in a trade that refurbishes and rebuilds old places, so I'm lucky in that any hardwoods never reach the skip or wood burners for chiminea. I also barter for and exchange timbers, sometimes between base traders. We're all mates and have known each other for years, so there's no hassle!*

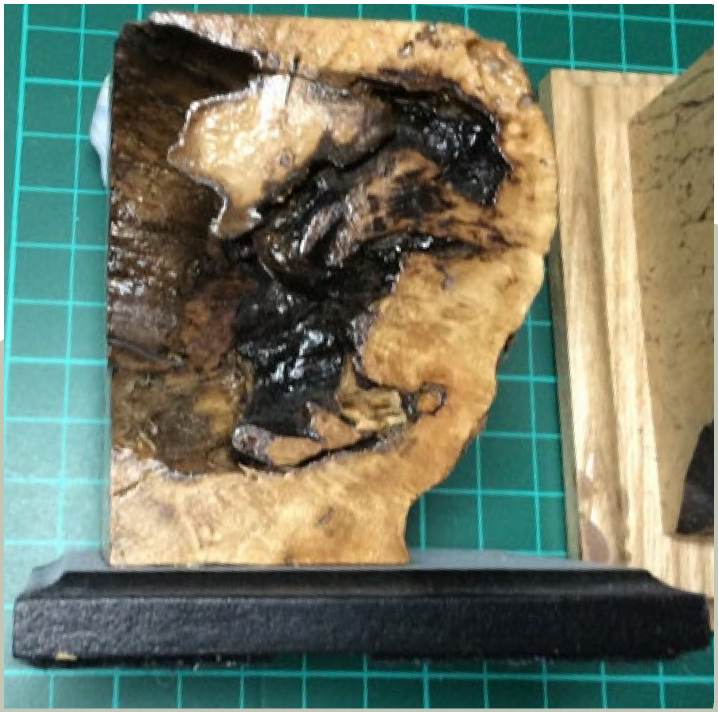
*Very little waste comes out of my workshop—OK, shed—and I'll use everything I can. If there are some pieces that are an awkward size, it's easy to glue together and lathe them into round bases, etc. It's all part of the reclaim and keeping costs down, so we can all get a bargain.*

**Does the wood speak to you and tell you what it wants to be or do you design and produce what's required?**

*A bit of both, although I'd much rather go into the workshop and make random size bases all day long but standard sizes do get asked for and you have to go with the customer's needs. I try and get as much variety on my shelves and tables as I can. Sometimes I've been told "too much choice", but that's not a bad thing. The commission pieces I get to do are wide and varied and can test the skills especially on the lathe, but to see them finished and a model bedded onto them is still a great thrill and any positive feedback is always good.*

**Tell us how we would go about getting a base made to fit our own requirements?**

*To get a specific base from me is easy. Just drop me a line, text, or PM me on Facebook. I like to find out what it is for, then I can get an idea of what's needed after a chat with the client. Another way is to send me a diagram with the sizes, etc. and I will work from that, usually getting back to the modeller with questions I need. I'd rather spend a bit extra time at this stage finding out the info, so we can do the job once. Doesn't always happen I must admit, but we have fun in the meantime.*

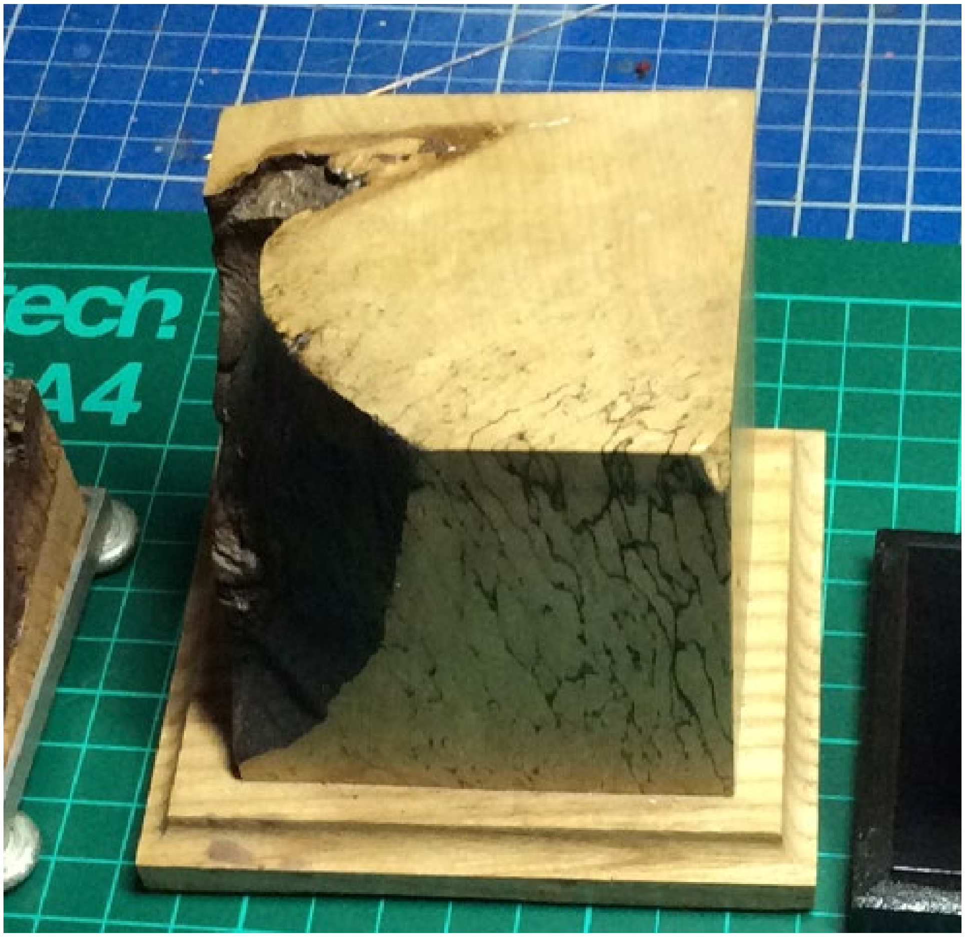


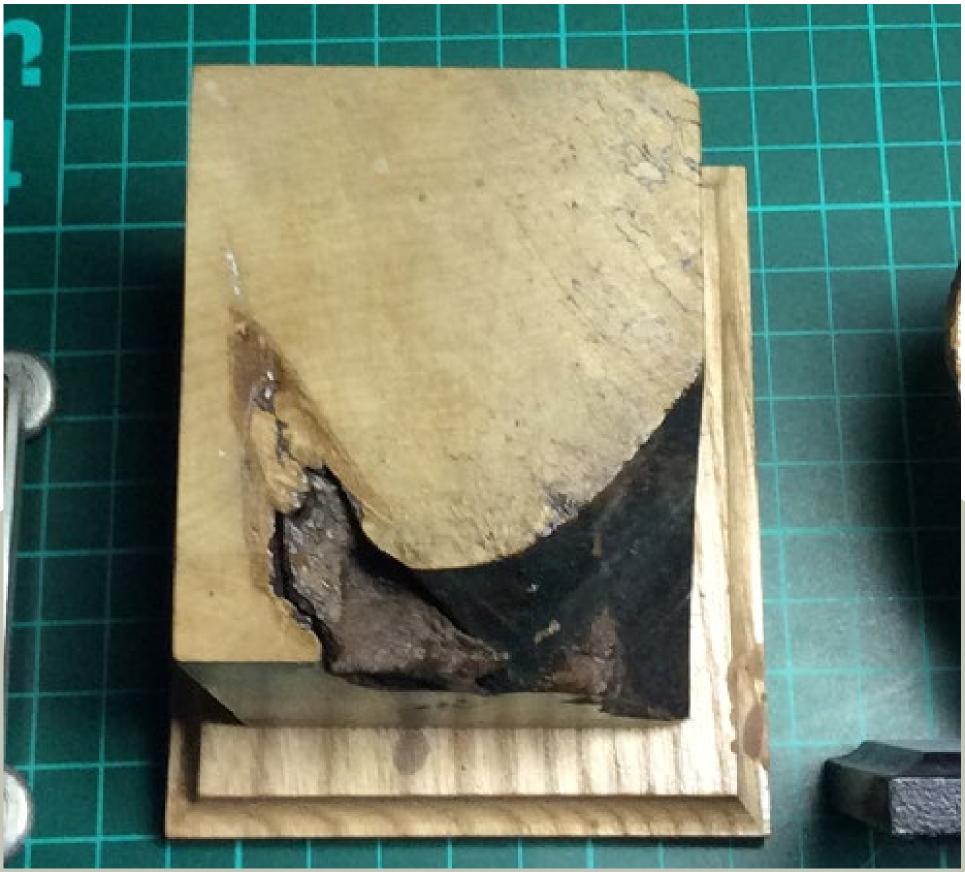
Do you operate using a strict price list?

*Ah, the prices. Well, I don't have a price list I can send out as such. I usually let people know the cost at the enquiry stage or I'll Facebook a batch of bases with a cost on them. My stall at shows is labelled up. I keep my overheads to a minimum (hence no website or similar), so I can keep the costs down to hopefully let the modeller get a quality base for a bargain price.*

*Something that doesn't come across from the questions and answers is that Pete Watson is one of those amazing guys we have in our hobby that it is really a pleasure to do business with. He understands what you need and using all of his experience, he will work with you to find a solution that works for your project. He talks about reducing overhead and the results of this are reflected in his pricing. I must admit there are a few people out there making fantastic display bases, but I haven't found any that can compare with Peter in terms of value.*

*If you want to give your project that extra touch of class, you can get hold of Pete by looking him up on Facebook under Pete Watson and sending him a message, by emailing him at petesbases@yahoo.co.uk, or by telephone on 07724288563.*





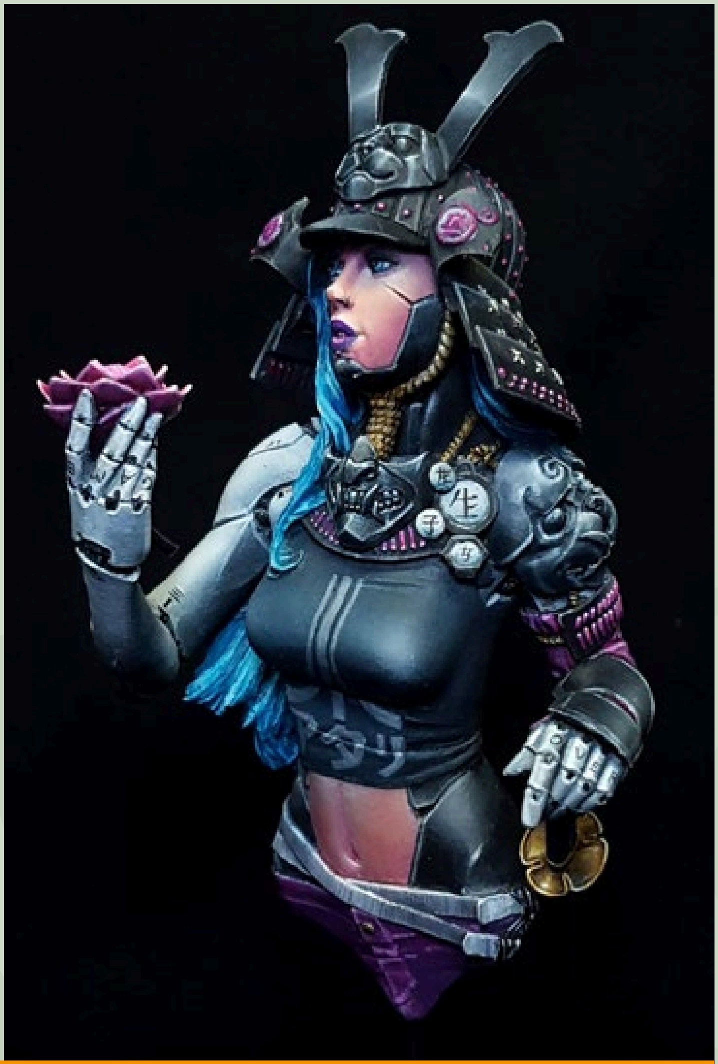
by ***Steve Forté Haydon***

## Details

| | |
|---|---|
| **Price:** | £45 |
| **Scale:** | 1/10th |
| **Material:** | Resin |

**Available from**

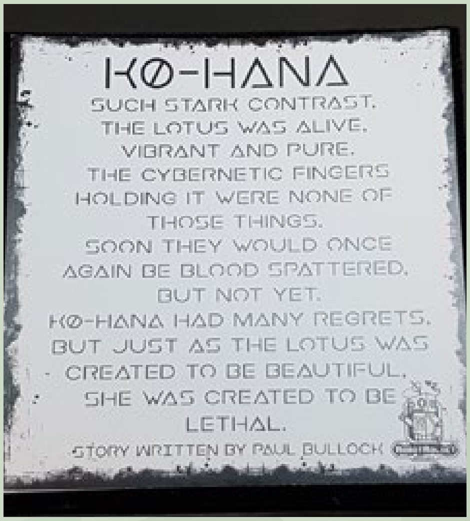
www.robotrocketminiatures.co.uk



# RobotRocket Miniatures' KO-HANA

For this unboxing, I will introduce you to the second release from ***RobotRocket Miniatures***. Following up from A Long Road sculpted by ***Olivier Bouchet*** (reviewed in FPM issue 44) which set a high benchmark for the new brand, this time around ***Matty Pierce*** chose the talented ***Pedro Fernández Ramos***, who has a proven track record for his high quality female bust sculpts. I'm sure this one will tick all the right boxes for many people.

Straight away I'm a faced with a tasteful and stylish black box with the RobotRocket logo embossed in gloss black. This has a quality feel to it right from the start. Lifting the lid reveals a white card with a short story penned again by ***Paul Bullock***. Hopefully this will continue into other releases, as it's a nice little touch creating a story around the sculpt. Beneath the card is a felt covered layer of foam, which when removed reveals all the pieces for your ***KO-HANA*** bust sitting in a bed of black shredded paper. This feels to me as if I'm being presented with my new miniature rather than just pulling open a box to find



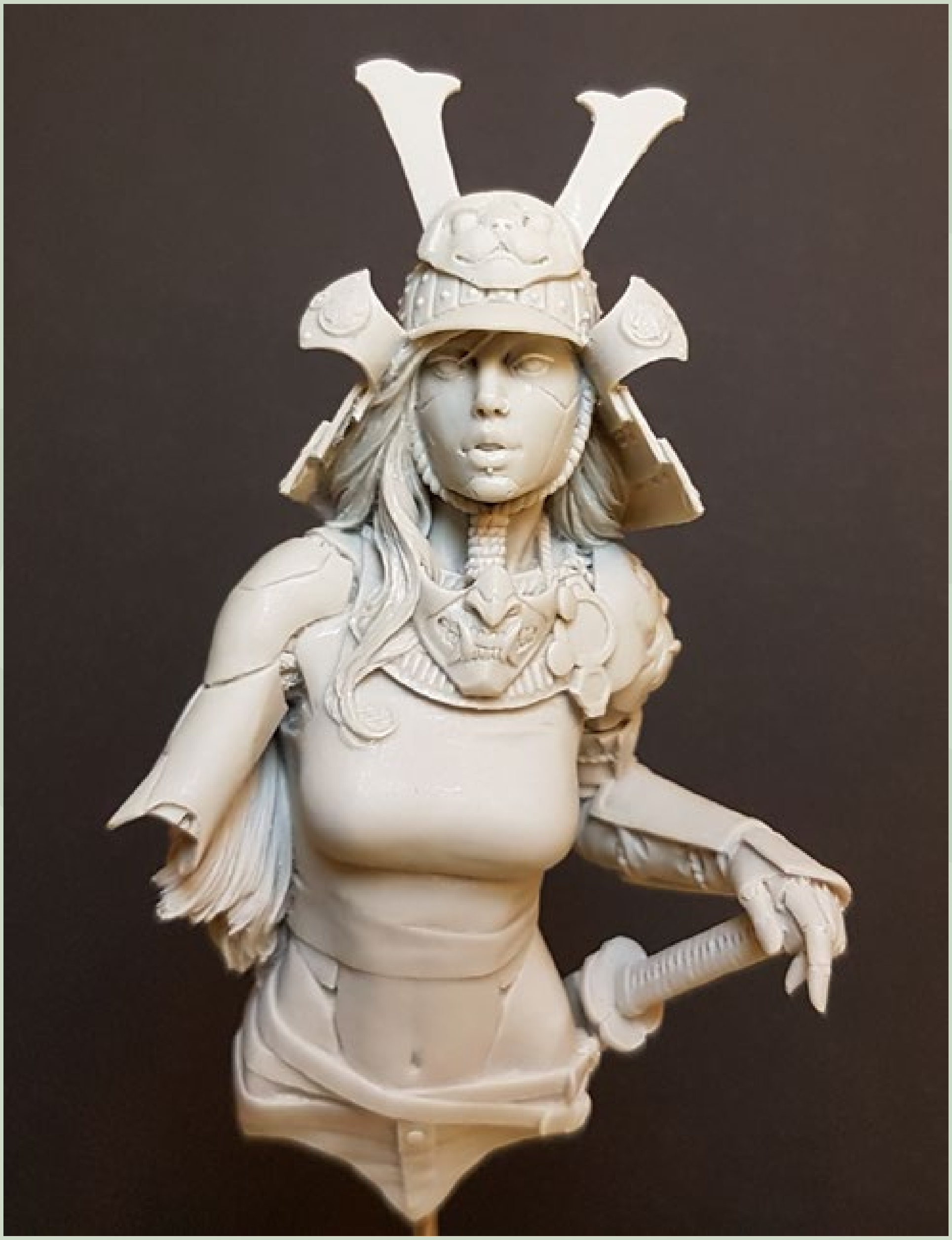
KØ-HANA

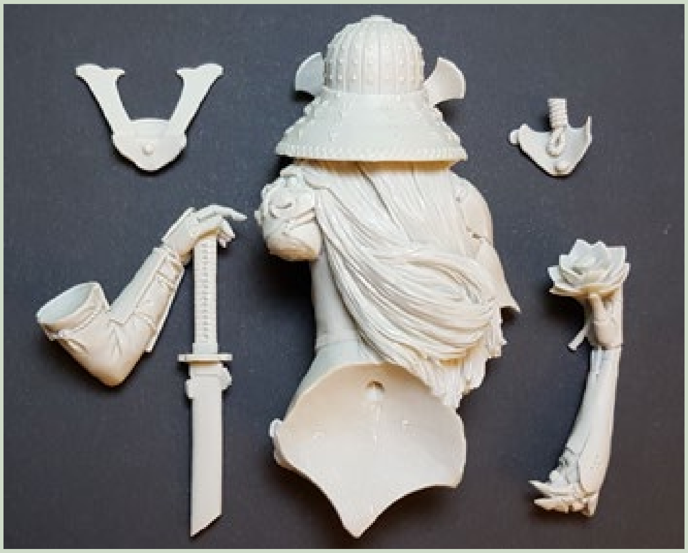
SUCH STARK CONTRAST.
THE LOTUS WAS ALIVE,
VIBRANT AND PURE.
THE CYBERNETIC FINGERS
HOLDING IT WERE NONE OF
THOSE THINGS.
SOON THEY WOULD ONCE
AGAIN BE BLOOD SPATTERED.
BUT NOT YET.
KØ-HANA HAD MANY REGRETS.
BUT JUST AS THE LOTUS WAS
CREATED TO BE BEAUTIFUL,
SHE WAS CREATED TO BE
LETHAL.

STORY WRITTEN BY PAUL BULLOCK

foam and zip lock bags. I did also find a bag of silica gel which is good if anyone has a habit of collecting miniatures and storing them for a while. Already I'm impressed. The bust itself is a mixture of traditional samurai and manga style cyborg with loads of fine little details.

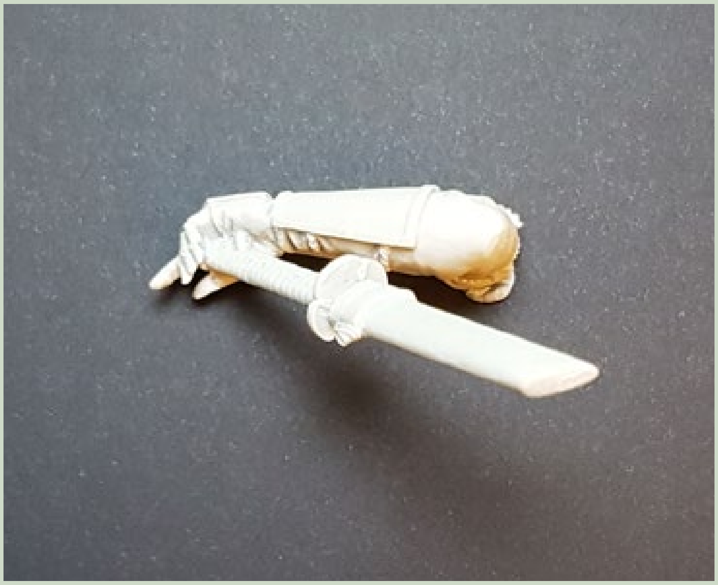
Starting from the Kabuto helmet with the lacing, rivets, and flower mons down to the mampo (face mask), you find a much more traditional styling. The maedate, or head dress, and mampo are both separate parts and fit into place almost seamlessly. In fact, the mampo on this one sits in place so well that I didn't need any Blu Tack for test fit photo at all.

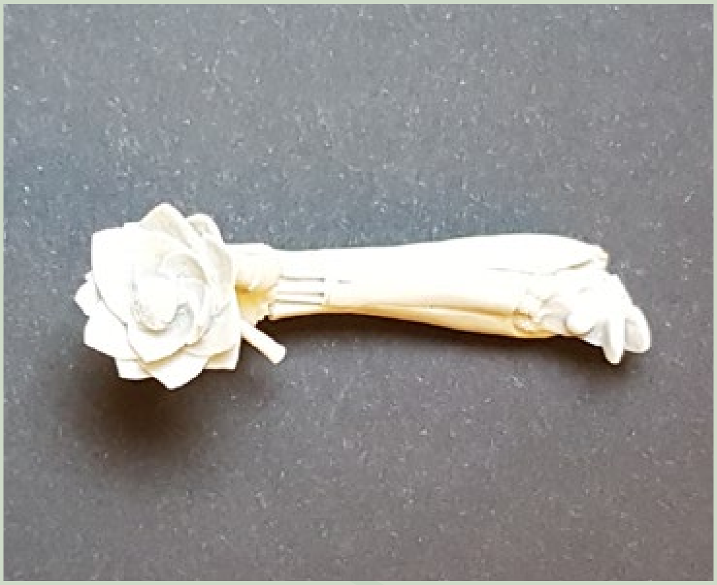


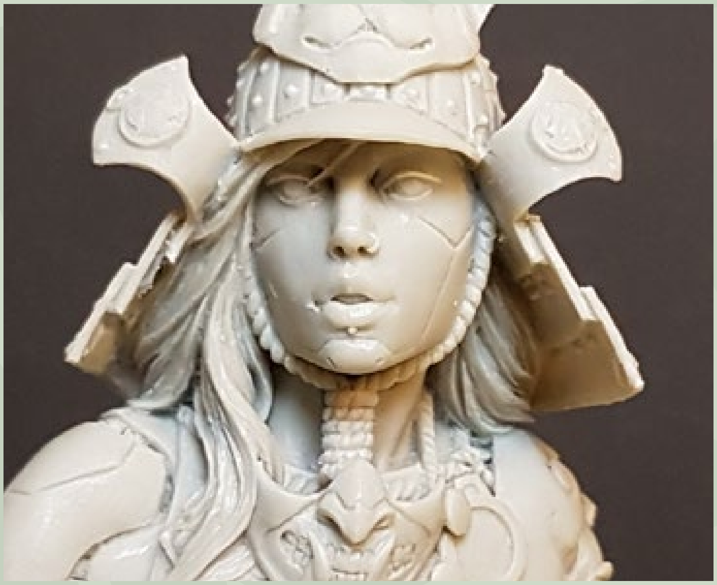


The main body section has many details that make me think of manga like ***Ghost in the Shell*** and ***Battle Angel Alita***, such as cable bundles under areas like the jaw and arm pits. There are panel lines on the face, torso, and upper arms; long, flowing hair that even has a couple of strands across her face (which actually scares me, as I struggle painting hair and this is finely sculpted). She even has nose and lip piercings, and inside her mouth I can actually see her front teeth. Another touch is the eyebrows and irises, which look more moulded on than a natural part of a face.

There's a bit more armour on the upper chest and shoulder which continues the traditional theme in its design, even being held in place with knotted rope. The rest is a more current day style of clothing, with a tank top and trousers which also seem popular in sci-fi manga heroines.





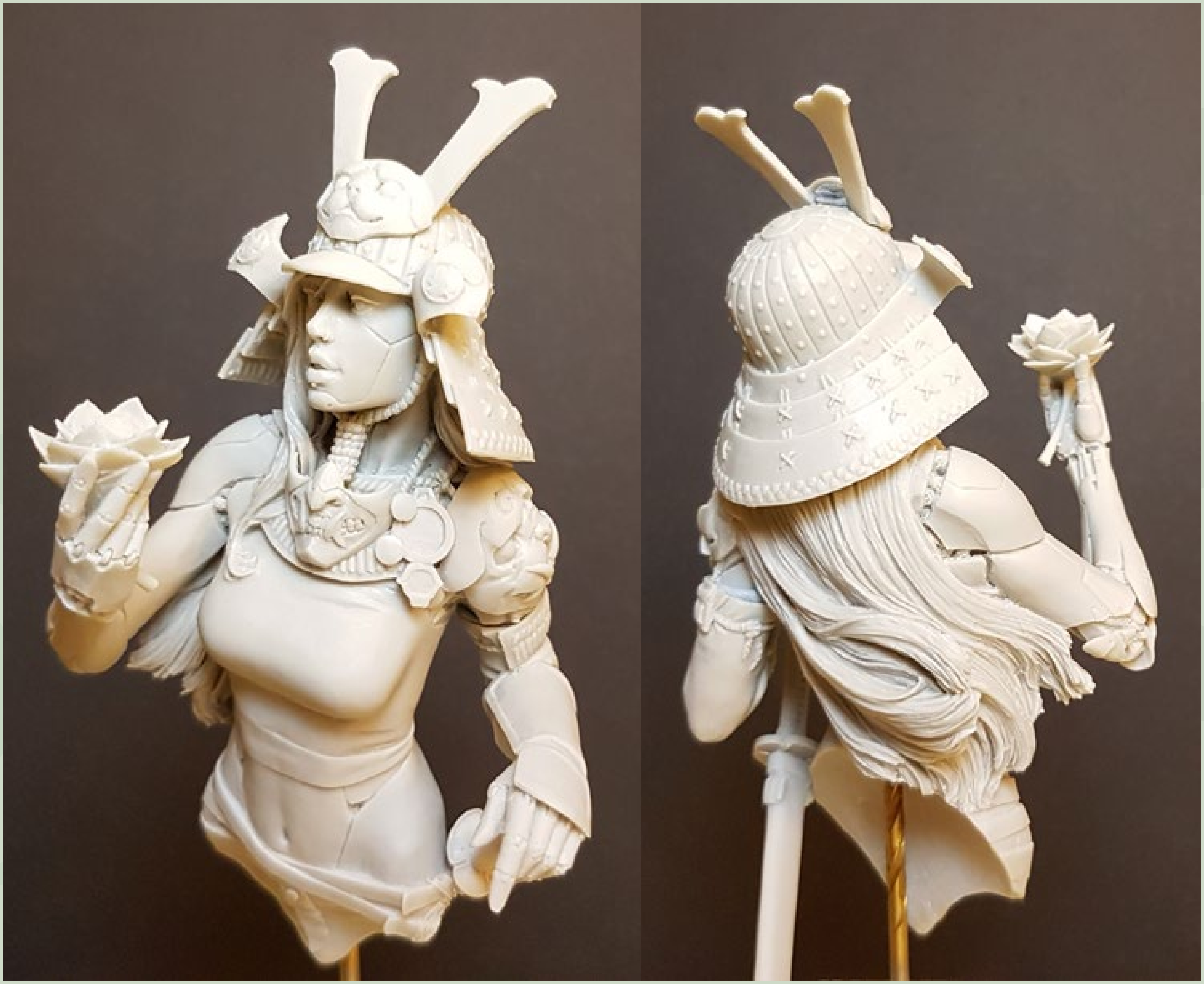


One little touch that I really like from Pedro on the body is the pilot hole for drilling your mount hole. With the angle of the cut off section, this could've been a little messy but this helps greatly.

The left arm is mainly covered in cloth, but has a bit more armour and rope sculpted on. The forearm and backhand armour here is left plain; however, this could be a great place for some freehand designs. Her hand shows off some fantastic cybernetic fingers just resting on her sword hilt, which has a stylised katana feel to it. Yet again this fits into place easily. The only disappointment here is the lack of a second sword, which is hinted at by the two belts and would fit a samurai status. Although this can be excused with how the bust is cut.

The right arm, in comparison, is all cybernetic, bringing some intricate details to the elbow, wrist, and hand and revealing more cables and wires. To top it off is an open flower which looks like a Camellia japonica; this also seems to be the flower on the helmet mons. A little interesting fact I just found about this flower is that when it wilts, the whole flower drops. This was considered bad luck by samurai, since it resembled the scene of chopping the head off due to its deep pink colour, which was considered a dishonour to samurai. I find that this brings another little story to K0-HANA (the name Kohana meaning little flower by the way). The join on this part to the main body is again excellent.

Now onto that most important part for anyone buying miniatures – casting quality. ***Escenorama*** is a name I'm not familiar with, but after seeing this I get the feeling I will be looking out for their work. The resin feels great to the touch and has no visibly greasy areas at all. There's a tiny smell, but only up close after opening the box which is nice; some I've had smelt really strongly. As I've



said already, the joins are superb and I can't find any warping. All the photos I've taken have been without doing any cleaning at all (though I did drill the pilot hole deeper and stick it together with Blu Tack), which is a great start.

Now the all-important hunt for mould lines and air bubbles. Honestly, I've struggled. There's some fine flash near some of the more detailed areas, but nothing that wouldn't come away during washing with a toothbrush. Air bubbles … I've found two on the edge of her helmet and they're so tiny that PVA or paint will fill them. There are a couple of minor mould lines on the side of the scabbard, underside of the flower, back of the dog face shoulder pad, and a small one in her hair. These are nothing of concern at all.

There is a little work to do under the trim of the helmet where it meets the hair, but again, this is a pretty quick scalpel job and nothing more. It's almost a shame that the helm wasn't a separate piece to make casting the hair and head a little easier. One bit I'm unsure of looks to be a tube in the palm of her left hand which connects to the sword. This could've been added to strengthen the connection, but I think I'll remove it.

In conclusion, if you want a female android samurai to paint, look no further. K0-HANA is a beautiful piece of sculpting and casting which will give you all sorts of material to paint, from the material clothing and the natural hair and traditional armour to the hard cybernetics and delicate flower. There's plenty to keep you interested.

I'm honestly excited to see how different people paint this bust and I expect she'll be appearing in many contests.

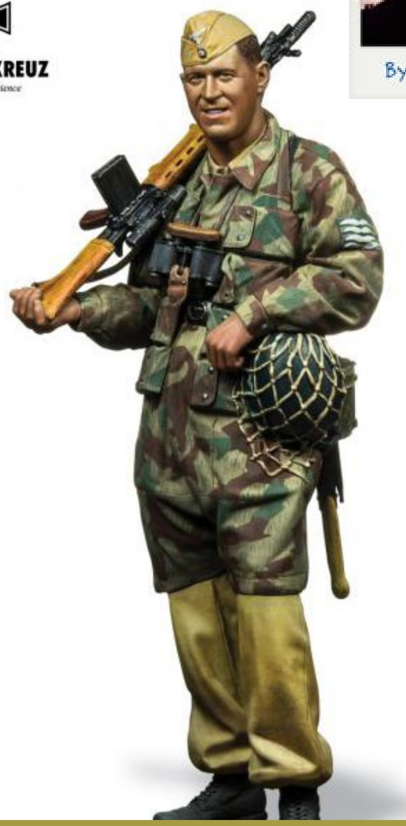
***Well done again, Matty and RobotRocket Miniatures.***

By Terry Cowell

Acrylic paint for figures
New TONES
ACS-017
Matt Finish
Multi-Purpose
SPLINTER CAMO PAINT SET
Green and Brown tones designed for brush
Andrea Color

STEP BY STEP INCLUDED
Base Color
Shadow
Light
Brown stains
Splinters
Green stains
Light
Legend

EISERNES KREUZ
*The Figure Experience*



# Andrea Miniatures – Paint & Model Review

## Miniature

| | |
|---|---|
| **Price:** | €60 |
| **Features:** | Eisernes Kreuz |
| | 1:16th scale |
| **Code** | EK16-F006 |

**Available from**

www.andreaeurope.com

## Paints

| | |
|---|---|
| **Price:** | €18.23 |
| **Features:** | Splinter Camo Paint Set |
| | 17ml dropper bottles |
| **Code** | ACS-017 |

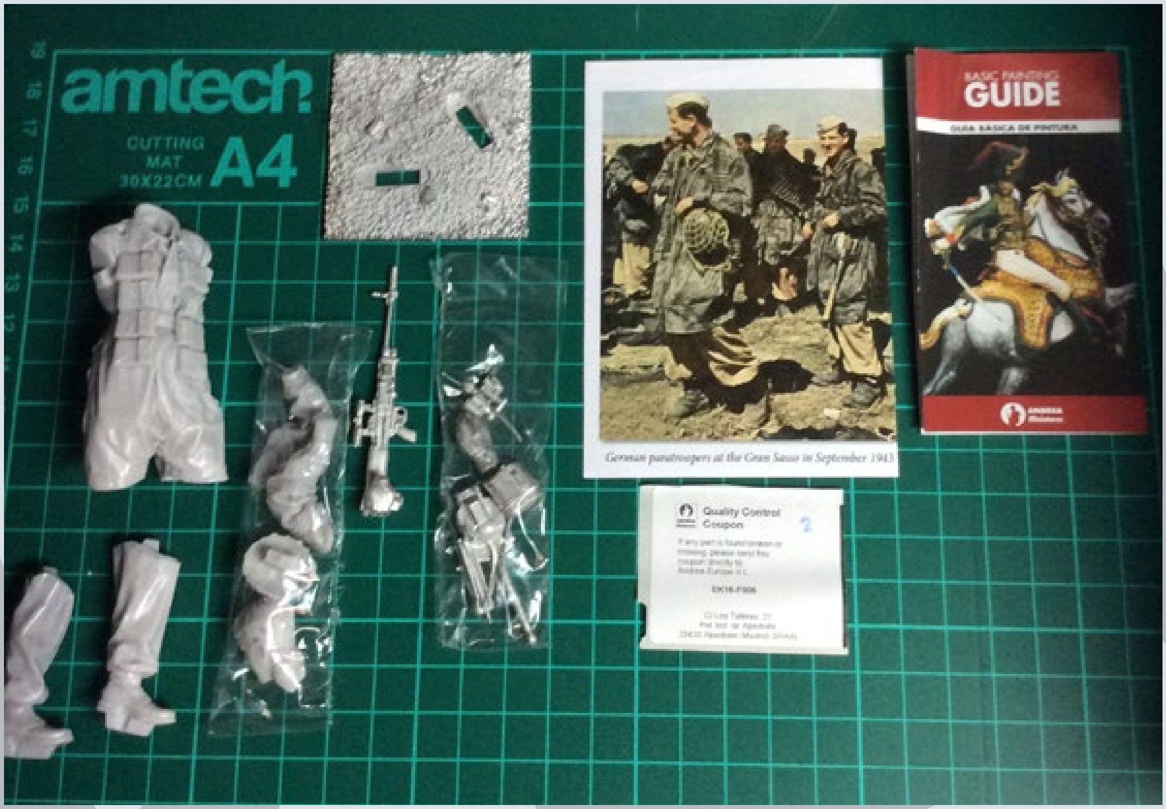
**Available from**

www.andreaeurope.com

ANDREA Miniatures

**Andrea sent me a figure from their new Eisernes Kruez (Iron Cross) range along with a paint set that is tailored to paint Wehrmacht, SS and Luftwaffe soldiers, although the colours are of course generic and suitable for a range of projects.**

This is a series that will obviously appeal to military modellers, but should also be considered by anyone in the painting community looking to try painting a military figure. The miniature comes in fourteen components; seven resin parts including the figure and the helmet and then the accessories such as the rifle, water flask, binoculars etc. which are all cast in metal. Also provided is a simple scenic base. I do like that it allows for an extra option. It gives you a natural texture to the components that would be metal in real life with the option of painting and weathering or polishing and glazing for different kinds of finish. The miniature was packaged in foam and


amtech
CUTTING MAT A4 30X22CM
German paratroopers at the Gran Sasso in September 1943
BASIC PAINTING GUIDE
Quality Control Coupon

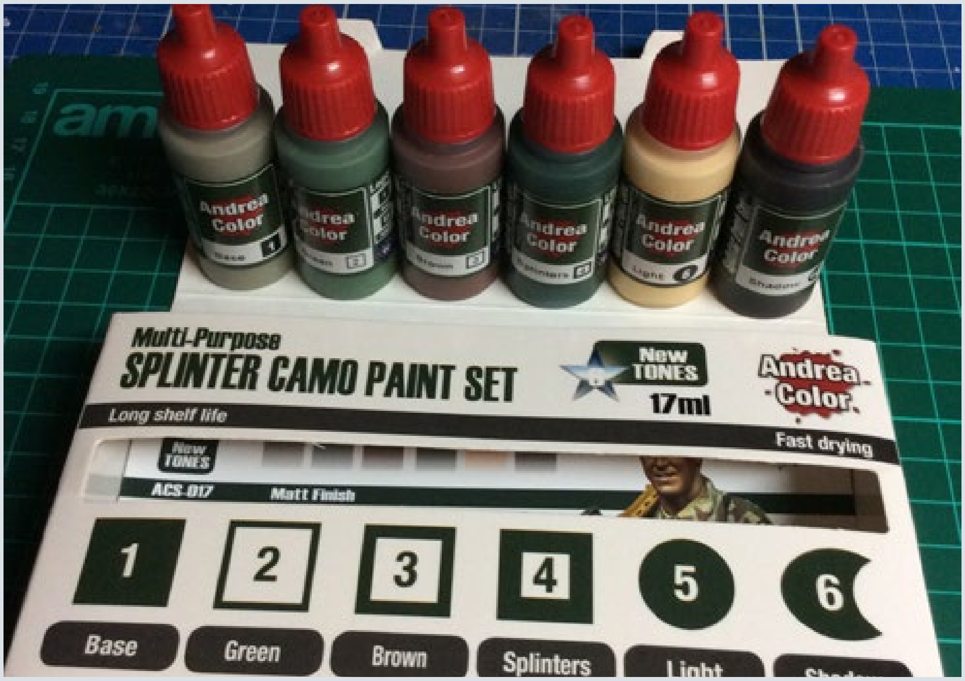
> The sculpting is excellent and the casting further compliments the quality.

I always find it satisfying to find that components like the rifle barrel arrive without distortion.

The sculpting is excellent and the casting further compliments the quality. Careful attention is apparent when looking at the small details and a closer look at the buttons, badges, laces, fingernails and seams provide good examples of this. There are no air bubbles or blemishes that need repair and the parts all fit together very easily. There was a small mouldline to remove on the rifle. Some thought will be needed when painting the figure and I advise that you mount the rifle separately and only attach the accessories once the main figure has been painted, so that you don't obscure the uniform.

The paint provided to compliment the figure is the Splinter Camo paint set and, as previously mentioned, the number of projects they can be used on is non-exhaustive. They are designed to be suitable for both airbrushes and hand painting. The paints' box depicts a picture of the paratrooper and is the same art found on the miniature box.

When you open the box by lifting the front, you will notice that there is a reference of 6 shapes each with a number. These coincide with identical symbols and numbers on the paints themselves. Inside the box is an easy to follow paint guide that provides clear, simple painting instructions along with the symbols. The beauty of this system is that if you are following the guide, once you have read it you can check back during your process and get the necessary information at a glance.


Andrea Color
Multi-Purpose
SPLINTER CAMO PAINT SET
New TONES
17ml
Long shelf life
Fast drying
ACS-017
Matt Finish
1 Base
2 Green
3 Brown
4 Splinters
5 Light
6

Apart from the identifying symbols and numbers, the paints have been named following the same logic-- Base, Green, Brown, Splinters, Light and Shadow; they are all in 17ml dropper bottles.

I looked at the properties of the paint. They are opaque, but not thick and this results in a small amount providing good coverage. There is a balanced surface tension and it has been reduced enough to allow excellent control over the paint. They have a very satisfying matt appearance, although I still add a drop of matt medium into my mix to maximise this property. They mix together very well and dry quickly; all the properties I want in paint. The shadow colour will get lots of use in future projects and I would suggest anyone looking for an alternative to the old OOP GW Devlan Mud, this might be the solution. I would suggest this is even better given that it is darker, richer and more matt. I would love to hear people's opinion on this.

It's obvious to me that the set isn't just a novelty. The set has been designed to assist the modeller in every way possible, short of painting the model for you (of course they provide this service too, if this is desired). Apart from the simple design and the painting guide, Andrea has lovingly included an actual historical reference picture, complete with some background information about the soldier you are painting.

Okay, so armed with a beautiful figure, the paints needed and the instructions on how to paint it, I decided the only integral way to conduct an integral review was to actually paint using the information provided.

I primed the model using black and grey spray cans and then followed the process in the guide. I won't detail the steps in the magazine as I didn't ask Andrea for permission,

CAMO PAINT SET
17ml
rylic paint for figures
att Finish
R CAMO
SET
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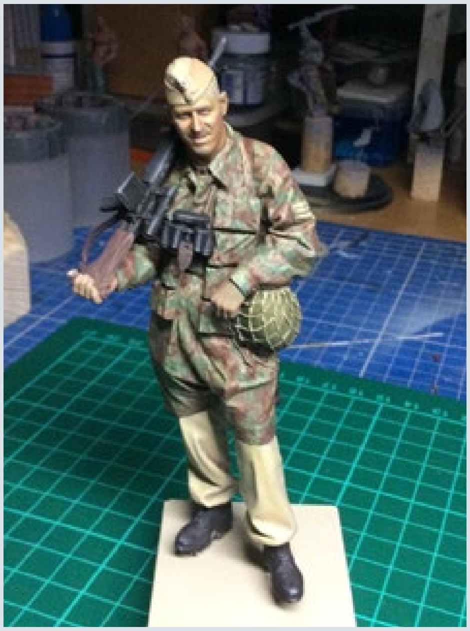
Andrea Color
VOUVR

but you can see something of my progress in the pictures. I found it very easy going and finished to the stage you see in around 4 days. This is practically speed – painting by my standards. It was fantastic not having to consider my palette and made the experience a very relaxing and satisfying one. Remember my advice about mounting your accessories separately? I assembled mine to make the process faster, but I regretted doing this once my project was underway. Although I mounted the head separately, I didn't do this with the rifle and this made painting the area underneath a little harder. I will definitely finish this project in the future and I have to say the paint for me has been a revelation. There are lots of military colour paints on the market, but I haven't come across any others I like as much as this set.

There are lots of other figures in the Eisernes Kreuz collection and its worth pointing out that they come in a range of different sizes from 1/72 – 1/16 scale.

*If you want to have a closer look at the figures or the paint sets, you can find them at: www.andreaeurope.com and you can find lots of information about their models, painting classes, new product releases and all manner of miniature candy by liking them and following Andrea Miniatures on Facebook.*



TUTORIAL

# HAIRY TIMES INDEED

Words and photos by
**Adrian Hopwood**

# WAR PIG

## from Morning Star Miniatures

History of the use of boars in war … Um, well, Orcs used 'em, although it's surely a bit risky. I mean, well, wolves would be easier to tame and train surely – chuck 'em a bit of steak and tickle them behind the ears and you've got a friend for life.

Boars'll be different; generally known to be in a right temper most of the time and can flick their head to the side and have your intestines out for all to see. How do you placate a boar anyway? So, Orcs are either completely mad, have a death wish, or are really cunning at training things to save them having to run about and carry all their rusty weapons.

Having got that out of the way, I do rather like Orc Boar Riders; in fact, boars in general. My favourites being the drawings and paintings that Adrian Smith has done over the years for Games Workshop. I like the really cool bristly hair, and this is what got me thinking when I saw this on Matt's Morningstar Miniatures stand at the FigureWorld West show in Blurton, near Stoke.

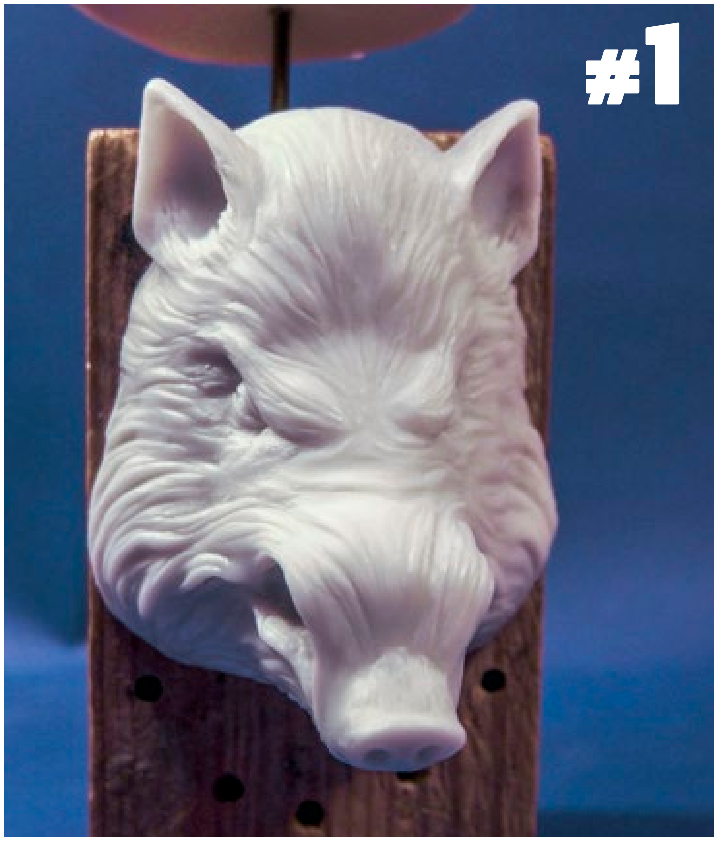
It's a cool idea all on its own, but with hair … just think what it'd look like with hair??!!

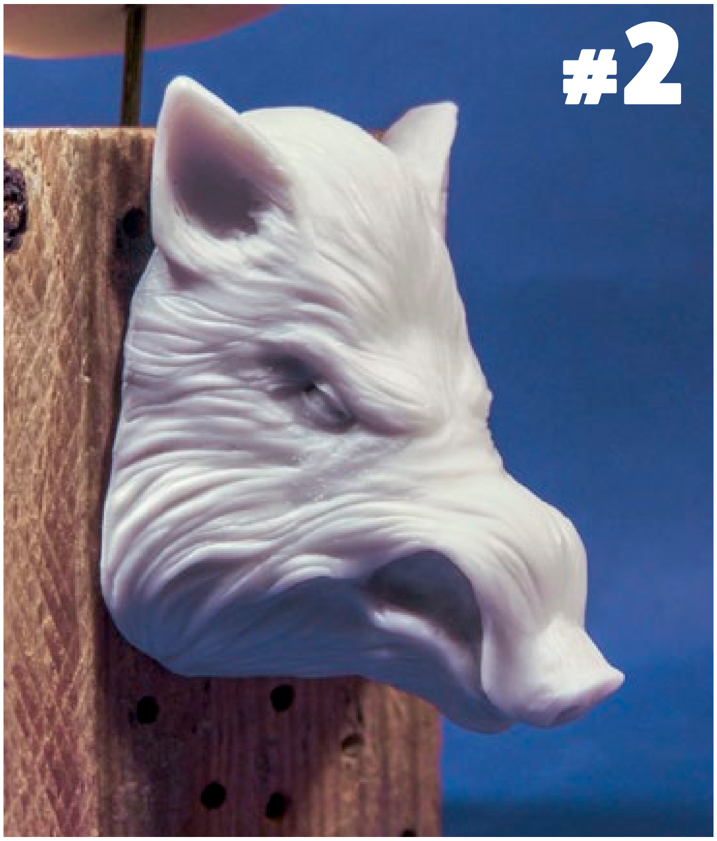
£15 for the head of the pig and a resin casting that looks like a piece of slate to mount it on, Could life get better?

Sometimes I buy stuff and it goes on a shelf with the rest of the grey army to wait (possibly years) for me to get some paint near it. Occasionally, I'm that keen on an idea that it has got to go straight on the bench and this was one of those occasions.

Parts breakdown – OK, so there's the main head casting, four separate tusks and the slate – like mount for you to use, if you wish.

> **“£15 for the head of the pig and a resin casting that looks like a piece of slate to mount it on, Could life get better?**





So, sculpting of the piece – it is very good; the volumes and flow of the hair are good and the proportions are great. It's not modelled after any particular picture that I know of, just a generic boar type animal.

Casting – it's very good, with a slight mould part line around the edge of the main casting that was no trouble to take care of. There are pour breaks on the base of each tusk, again quite small and no problem to clean up. Finally the slate, which at this point I was considering using, but how to get it to stand up ... forget that, lets paint!

So, the main casting was fastened to a piece of wood that I could use as a handle whilst painting. In **photos #1** and **#2** as you can see, the sculpted hair has a flow to it and there are tricks that can be used if you're an old fogey who uses oil paints. In these shots, you can see the mould line (the photo was taken before I'd cleaned it up), so if you take a horizontal line from the eye towards the neck, maybe a millimetre in from the edge of the casting, that's it there, and this went intermittently around the edge of the casting ... You can't see it can you? Well, that's because it's actually so small it's quite difficult to see. It's there and paint won't cover it up, but it's a mark of how good Matt's casting is that it has got to be searched for.

**Photo #3** – so I primed the whole of the head with some GW Iyandan Darksun (Sand Yellow to everyone else) mixed with a lot of isopropyl alcohol. The alcohol breaks down both the paint and any grease or mould release agent on the surface of the resin and to be honest the paint is only there so I can see where I've put the alcohol on the model. Just a dab of the paint and enough alcohol to make it a nicely flowing liquid.

After an initial coat of that, I added more acrylic paint, but this time mixed with water. I usually add about three coats of the acrylic and then let it dry for twenty four hours.

Then the oils, beginning with a coat of dark brown – I used a 50:50 mix of Mars Black and Mars Brown, with a little bit of white spirit to make it flow and a large flat brush – something about 10mm wide. That was used to apply paint all over the model, getting in to all the details, and then wiping the excess paint off the brush and using the same brush in almost a combing motion to follow the line that the sculpted hairs take on the casting.

**Why do this last thing with the brush?**

Well, it gets rid of any brush marks that I don't want on the model, and because the brush is following the flow of the hair, it actually enhances the sculpting.

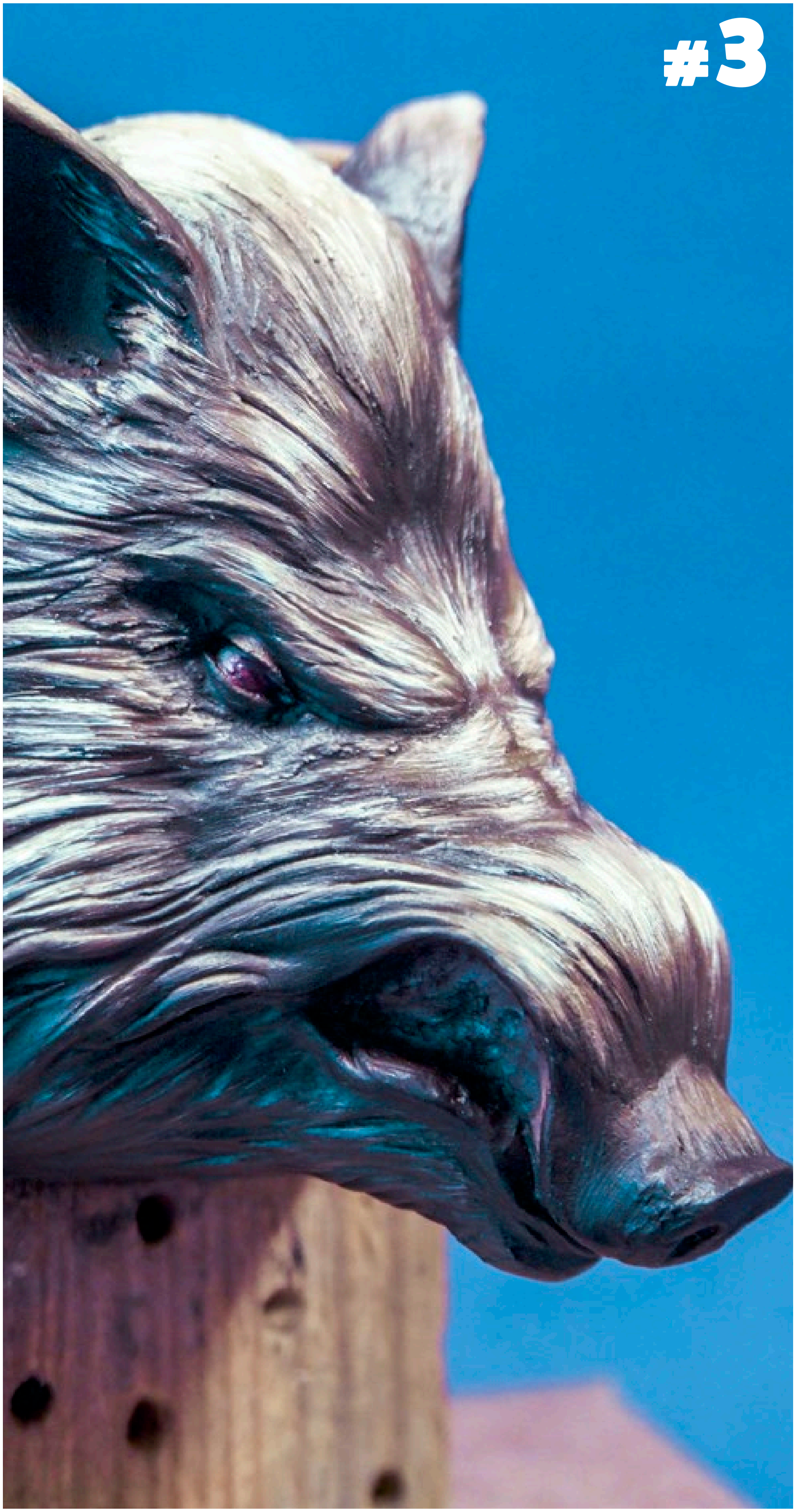
Now, for making the hair look, well, more like hair.

Using the same brush (please note that now white spirit has been mentioned regarding cleaning the brush yet, just wipe the brush on an old t-shirt) I got a small amount of the Mars Brown and using the same combing motion, added that to build up mid-tones all over the model apart from under the chin. The secret here – don't tell anyone either – is to keep wiping the brush on the T – shirt, it removes excess paint and as the brush is passing over the model it will pick up the darker paint as it lays down the lighter colour.

To build up the mid-tones further and then add the highlights, I continued adding paint, wiping the brush after each pass and working through the Mars Brown, then a mix with Light Red (a rust colour) and then through to Mars Yellow and finally some Titanium White.

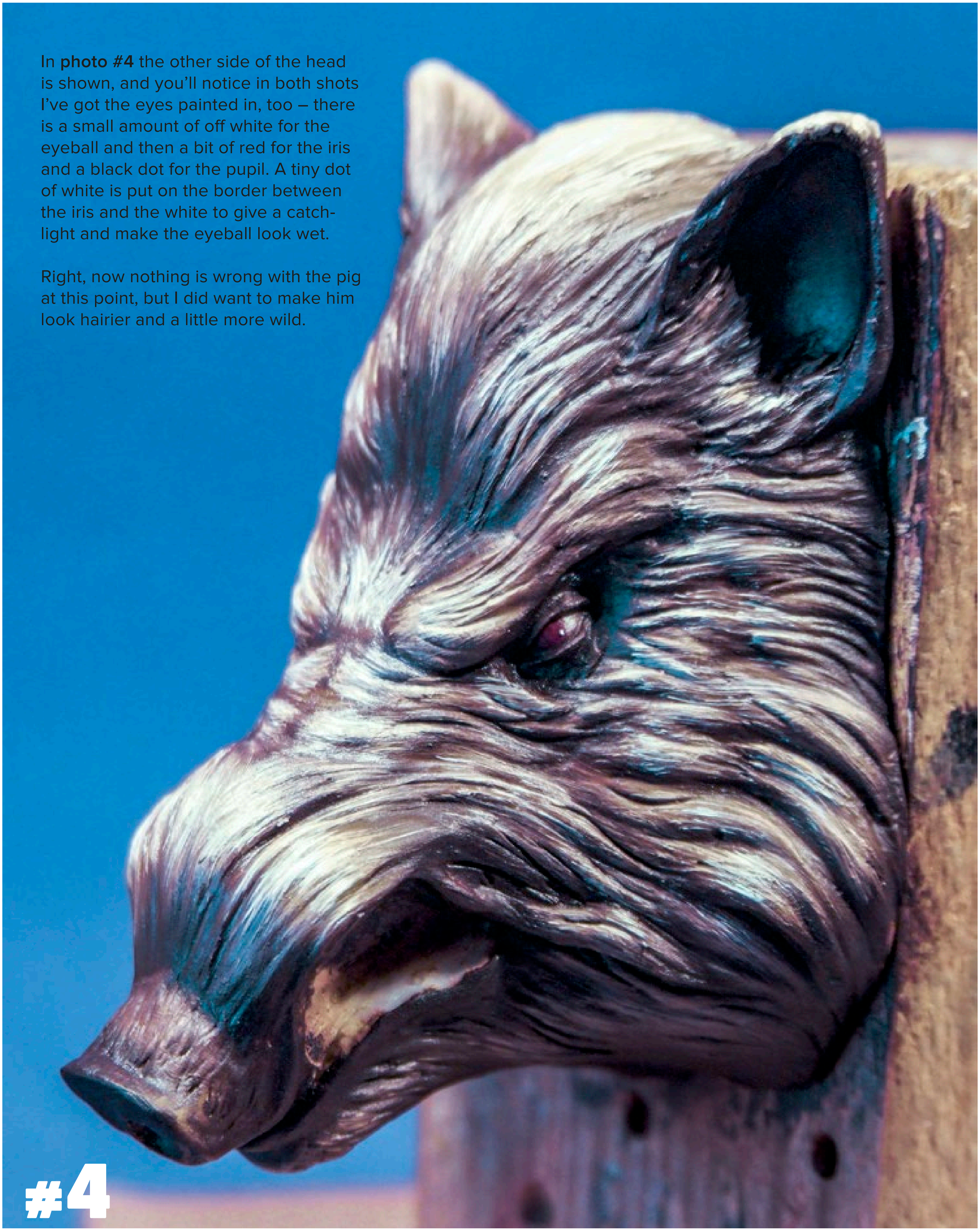
All of these colours are very dense pigments, they are light fast and retain their colour for years. The only exception is the Titanium White, which like any white paint has optical brighteners in it to make it look really nice and bright, and which fade out within about six months, sometimes less.

To counteract the fading, people do one of two things (sometimes both). They use more of the white than is necessary, knowing it will fade out, or they return to the model (sometimes on several occasions) to top up the highlights.

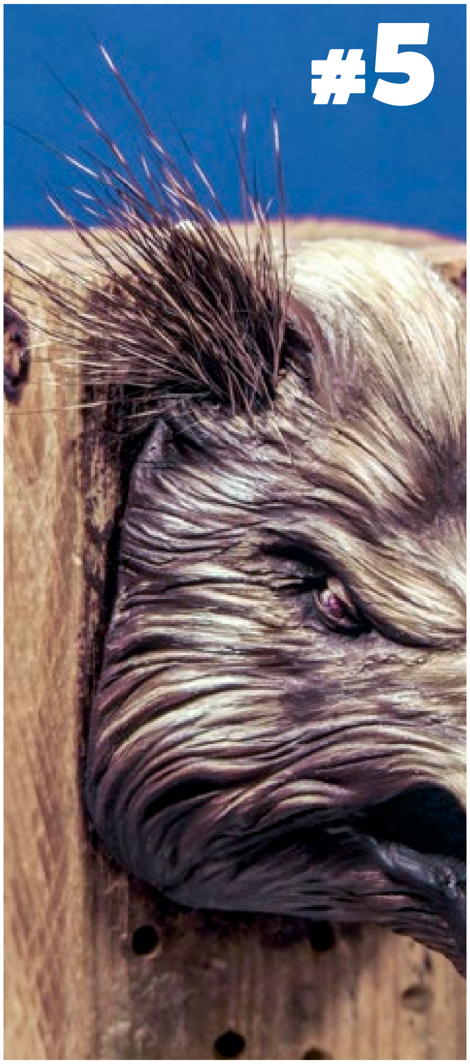


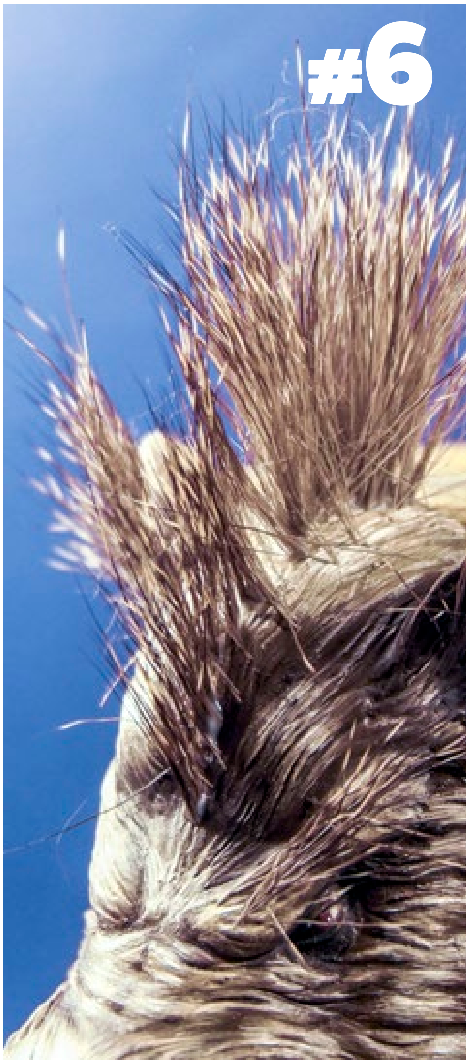
In **photo #4** the other side of the head is shown, and you'll notice in both shots I've got the eyes painted in, too – there is a small amount of off white for the eyeball and then a bit of red for the iris and a black dot for the pupil. A tiny dot of white is put on the border between the iris and the white to give a catch-light and make the eyeball look wet.

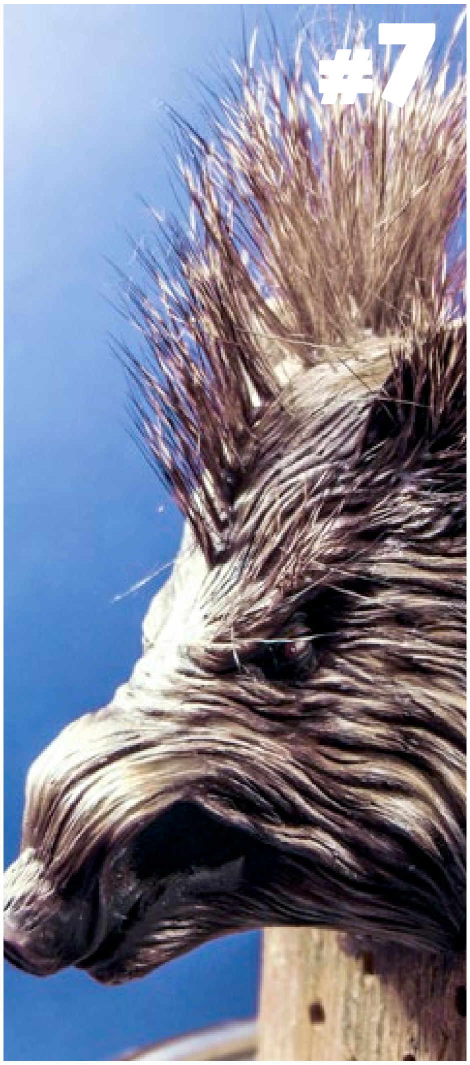
Right, now nothing is wrong with the pig at this point, but I did want to make him look hairier and a little more wild.



#4







The stuff I chose to use is preserved deer hair that you can get from any large fishing tackle shop – it's usually in the fly-tying department along with lots of other useful modelling bits – take plenty of cash if you're going searching for this stuff, I guarantee you'll not just buy one pack. A lot of the time it is dyed different colours (green, for example, makes excellent grass and because the tips don't take the dye as well and the main body of each hair, it looks like the little seed heads on grass ... do you see where I'm going with this?

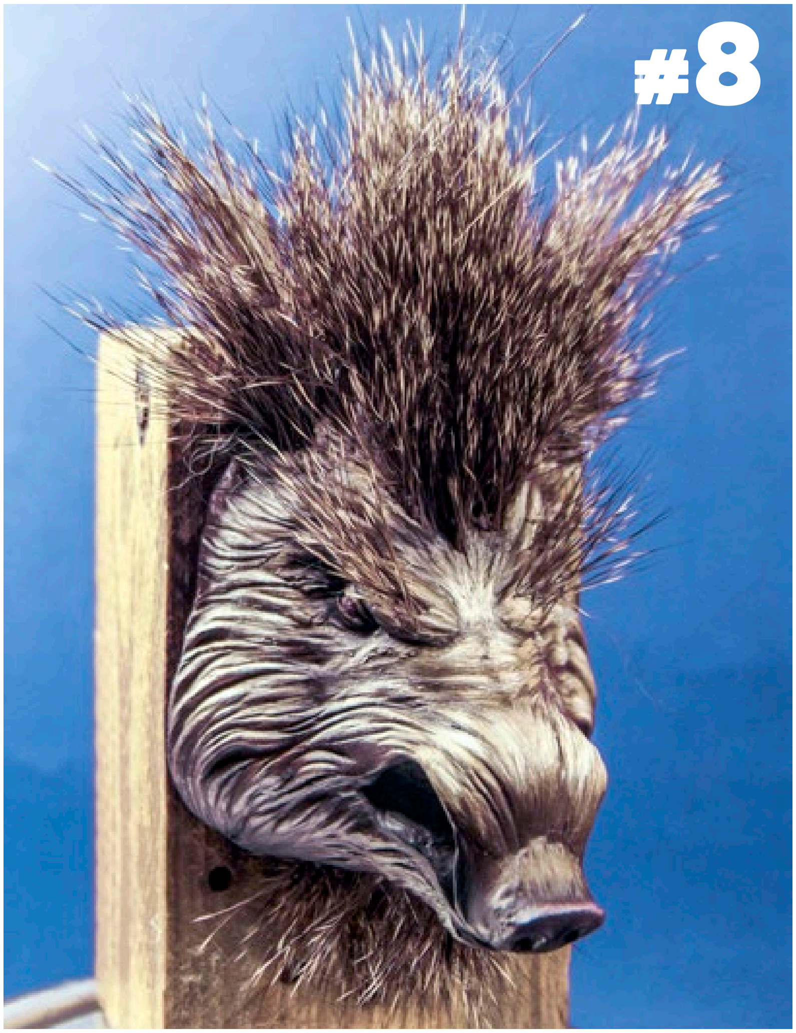
Anyway, I used a natural coloured deer hair which is best described as a brindle colour. Usually this stuff is about 25 – 30mm long, but obviously it can be cut to any length you want that is less than that.

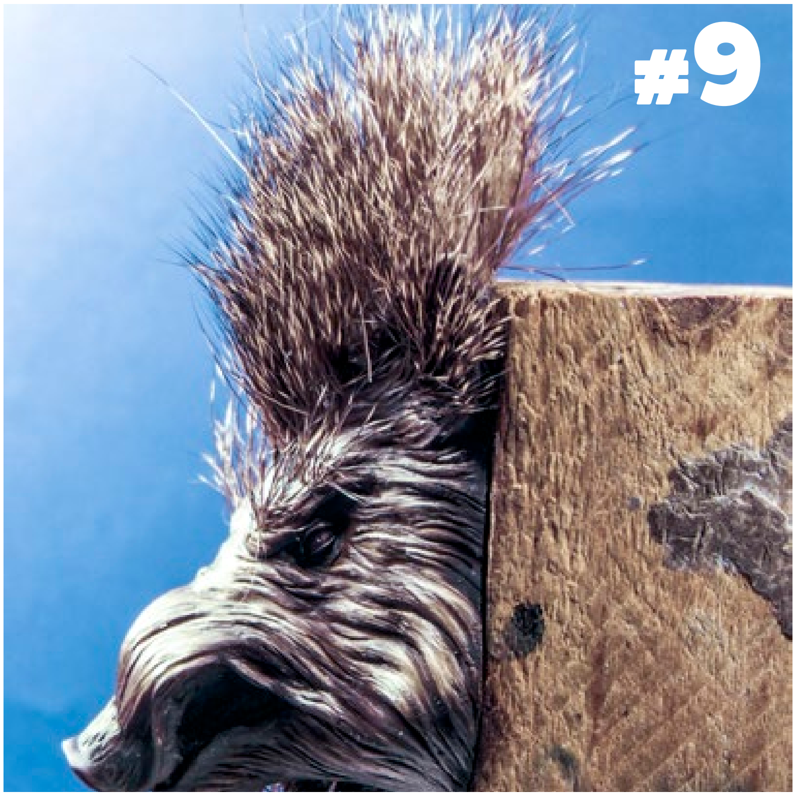
Fastening it down can be done by various means. I use acrylic medium because it dries fast, is a clear solution, so once dry it isn't seen and because you can get gloss or matt medium types. I use the matt, because then it isn't shiny either.

Simply put the matt medium on a tile or your palette and dip the ends of the hairs into it and stick 'em on the model. Using small bunches -- maybe ten or so hairs at a time-- it's easy to build up an area. The art is cutting the hairs to the right length in the first place, so that you don't have to trim them. You could trim them of course, but then you'd lose the light tips of each hair ... s'up to you, though.

So, **photo #5** shows the process beginning, with hairs being added inside the ears making sure to get each side even in comparison to the other. Remember to think how you're going to get at each part of the model you're adding hair to. In this case, working from the flap of the ear towards the opening and on the forehead I worked from the back of the neck then gradually forward to the forehead – **photo #6** – where you can see I've begun a line down the centre of the head and once that's dried properly, then broaden that out towards each ear.

**Photo #7** shows this maybe a little clearer, and also about three bunches in from the front you can see a bit of the acrylic medium sticking out from the base of the hairs. This will dry back and be invisible unlike super glue.





And in **photo #8** he's got the full mullet going on and under the chin and, of course, the eyebrows. It takes a little time, but adds to the look of the bust a lot to my mind. It also seems to make most people smile when they see him, mainly in an indulgent manner.

**Photo #9** shows the bust from a different angle. Some of the hairs will need trimming, and the process isn't perfect – some hairs end up at odd angles or just plain haven't stuck down, but after twenty four hours drying it's safe to start the deforestation of the fallen and the uprooted.

The tusks were painted in a similar manner to the hair, allowing striations of paint to show from the passage of a brush and then small chips and gouges painted onto them to make it look like he's been an argumentative chappie.

I was still wondering how to base him up when I was wandering round T.K. Maxx, lost in my own world as my nearest and dearest looked at clothes, handbags and shoes, when I saw a small olive wood nibbles dish (Don't you dare smirk, I know you are doing it, but please…). So, the nibbles dish in olive wood looked about the right size and perfect shape it would seem and all I needed to do was fasten it to a small plinth to stop it falling over.

I added a card backing and some self-adhesive felt to hide the holes where the nibbles would go, and there you have it, £3 later (plus whatever Ruth decided to get) and I was a happy modeller, and so good for being patient while she shopped … well, once we got over the 'what on Earth is that for' style conversation when she saw the nibbles dish, but that's another story.

The final shots show the finished boar, although there isn't much to the actual kit, there are lots of things you could add – a longer neck then you could really add to the hairy look, armour, nose ring … all the things I missed because I was fixated on adding the hair. But there again, if I'd done all that, there wouldn't be anything for you to do now, would there?

The model is available online from Morning Star Miniatures. Matt's got an expanding range of goodies on there, and it's certainly worth a look at his site – www.morningstarminis.com and as I say, this boar is on there as the War Pig under the Horror Heads section.

EVENT REPORT

# Summer Painting Events in Zagreb, Croatia

by Marko Paunović

Summer is the miniature show season in Zagreb, Croatia. For a small country's even smaller capital, to host two international miniature events is a major thing. As usual, I took part in both of them. One, a purely miniaturist event, called ***Black Queen Hobby and Miniature Painting Competition*** was held in the middle of July and was organised by UMS 'Agram'. The second one is a scale model cup that has a couple of categories reserved for SF/fantasy themed pieces, most notably for miniatures and dioramas.

These two events brought in quite a crowd, with plenty of varied entries. It is always cool to visit the international events because of the different approaches to themes and even techniques by the participants from different clubs, countries and cultures. The two events catered to the different tastes, one coming from a predominantly gaming background, the other from a mostly historic background.

The first event, Black Queen HMPC, was the smaller of the two, but nevertheless offered some cracking entries from competitors from Germany, Poland, Croatia, Slovenia and Serbia. This year, during the weekend there were several hobby workshops organised, most notably a short intro into basing, a short intro into miniature painting (with all the participants in Black Queen on hand to offer advice) and a short intro into scenery building. All the workshops were done as showcases for proper workshops that the club organises throughout the year. The workshops as well as participation in the Black Queen Competition were free of charge due to the co-financing by the City of Zagreb. I ran one of these workshops because some of the guys from the club asked me to help them out with painting, so this was the best place to offer some one on one advice about colour choice, blending and highlighting tabletop miniatures.

The categories in the competition were: single miniature, large/mounted miniature, unit/squad, open, diorama and masterclass. There was another combined category called Best of Wyrd where all the entries from the main categories were entered and one entry was chosen by the panel of judges. Categories themselves were also judged by the panel of judges and all the participants and visitors decided on a People's Choice Award through popular vote.

*The Black Queen Hobby and Miniature Painting Competition is organized by the UMS "Agram" club from Zagreb. It is actually a part of an annual series of events called Agram Arena Summer that also includes X-Wing, WH40K, and Malifaux tournaments in addition to the Black Queen Hobby and Miniature Painting Competition. Thanks to the flexibility of the club, I've been able to take part in the painting contest three times already and managed to win a few awards there. This year the painting competition took place one week before the Malifaux tournament which I attended, so I sent my entries ahead of time and managed to win four medals, 2nd in Single Miniature and three 3rds in Unit/Crew, Monster and Masterclass respectively.*

*As always, the competition was strong and I was very happy with my results. I also got to see some of the works that placed higher from up close, and that gave me some ideas about how to make my entries even better next year. I will definitely be back with my works for the Black Queen in 2018!*

*Wojtek Tekielski*

The second event held on September 9, was organised by a club called the ***Croatian Association of Military Miniaturists*** (short: HUVM), and is called Zagreb's Scale Model Cup – Crna kraljica. The event itself was bigger in size, but was only a one-day event. Besides a variety of categories from model airplanes, tanks/vehicles, ships, civil vehicles, historic dioramas in all scales and a couple of categories for children and juniors, there were a number of Sci-Fi, Fantasy and Figures categories.

Besides the main event, the competition, the organisers asked me to run a workshop of my choice, so I decided on something the participants of any genre might be interested in – a short intro into miniature electronics. I covered the basic electronic theory and immediately connected it to practical use, so the modellers can read the instructions, diagrams and schematics and have a notion of how it all looks in practical form.

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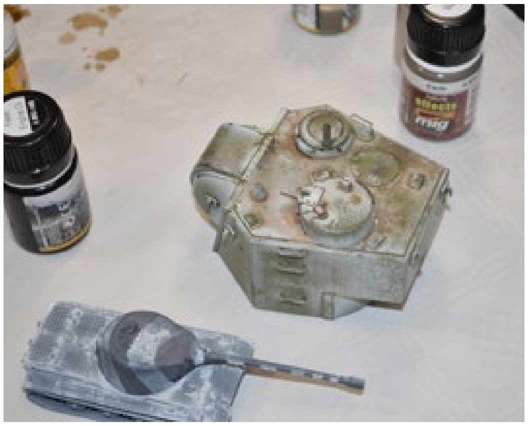
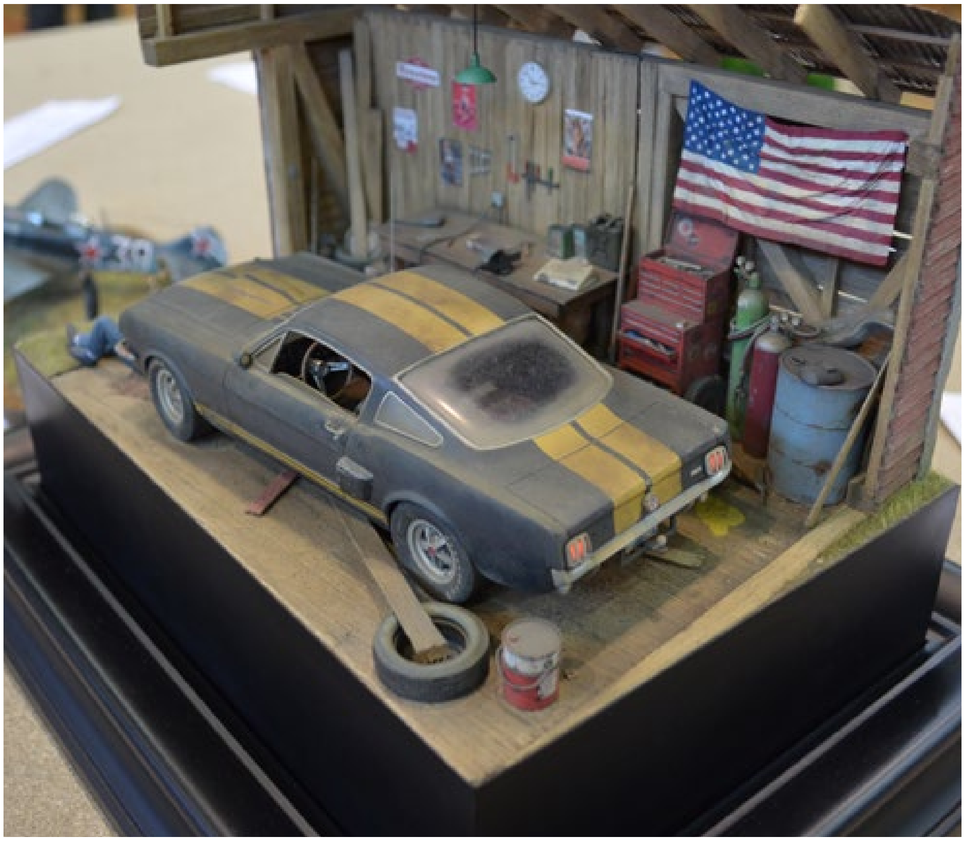


The main workshop, however, was run by **Mig Jimenez** of Ammo by Mig. He talked about winter camo weathering on a cupola of a KV-5 Russian tank. In a bit over two hours that the workshop lasted, Mig covered many topics, including washing, streaking, chipping and adding dust and oil. It was an interactive workshop where the attendees could stop him at any time and ask him questions or just ask for clarifications. During and especially after the workshop, Mig showed immense patience with those who wanted to chat or just say hi, his smile never leaving his face.

After Mig's workshop, the awards ceremony took place. With so many categories, it took a while to get to the main one, the Best of Show which went to ***Žiga Bric*** from Slovenia for his Mustang Shelby GT350H – Barn Find diorama.



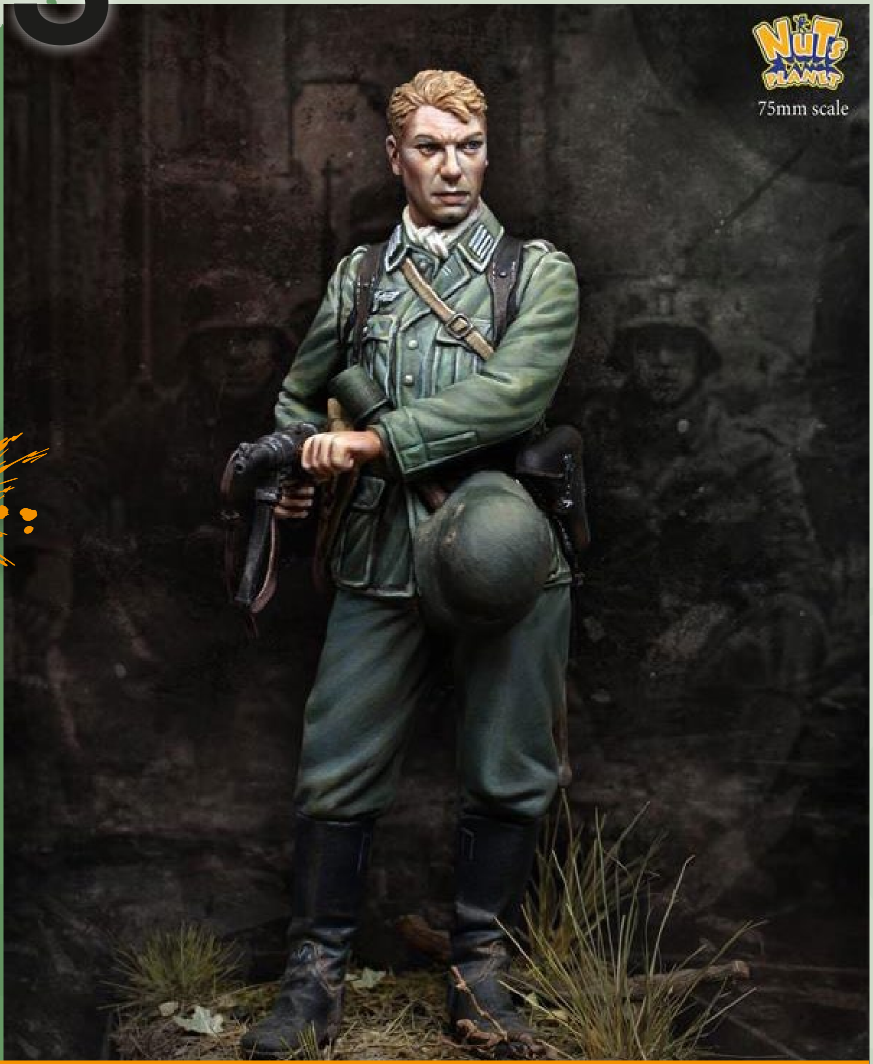
by Shane Rozzell

## Details

| | |
|---|---|
| **Price:** | $60 |
| **Scale:** | 1/24nd |
| **Material:** | Resin |

**Available from**

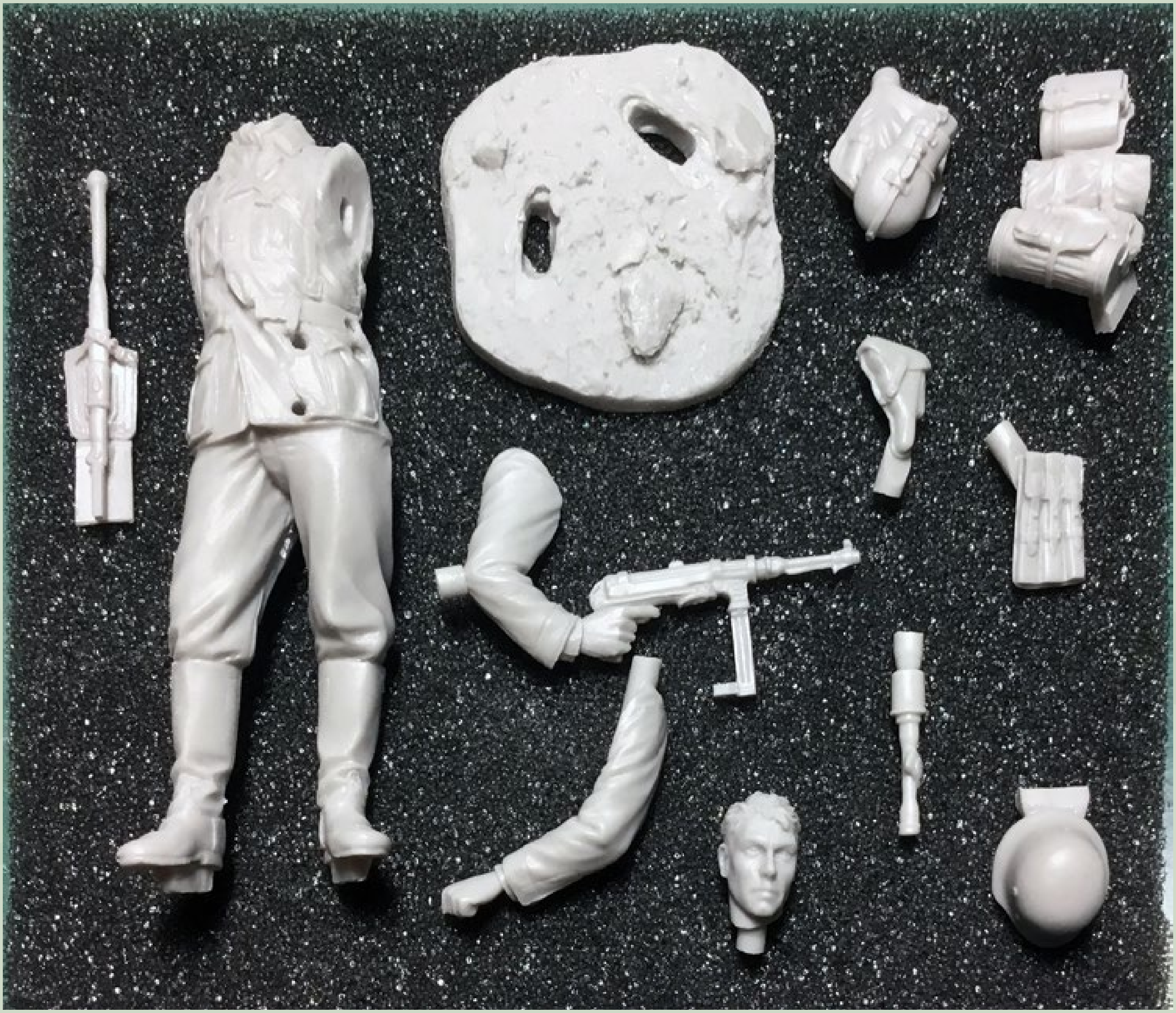
www.nutsplanet.com



# Nutsplanet's WW2 German Sergeant, Heeresgruppe Mitte

This month I'll be taking a closer look at something that is a bit outside of my normal scope of miniatures; ***Nutsplanet's WWII German Sergeant Heeresgruppe Mitte, July 1941***. For those that don't know, Heeresgruppe Mitte was the name of the Nazi forces that were on the eastern front during World War II that attempted to invade Russia in Operation Barbarossa.

Usually, when I see models like this, they don't really do anything for me; it's kind of like 'oh look, another WWII German miniature.' I do feel that, along with Roman centurions, we have seen them in abundance over the years and I have to question the motivation or why this subject matter captures the imagination of so many people. With that in mind, when I agreed to review this miniature I was not truly enthusiastic about it.



Like all miniatures and busts from Nutsplanet, this guy arrived well packaged with a nice colour image on the front for some reference material. Once I opened it up I was presented by a load of pieces, twelve in total – including a scenic base. Now, being somewhat of a 'noob' to this subject matter, I was a bit confused by all these pieces and where they go on the miniature...I heard that some historical painters can get a bit tetchy if you glue the gun on upside down or paint a button slightly the wrong colour, so I want to make sure I get everything right. Thankfully, on the Nutsplanet website there are a load of box art pictures, painted by Myeong-Ha Hwang, that can help with this and the colour scheme needed to paint him correctly. While checking out all the bits to this kit and studying the pictures, I noticed something missing. On the box art images, the gun has a sling strap, but I don't have this part in my kit. Honestly, and from an aesthetic point of view, I don't think its omission would detract from the finished piece and I could make one myself from some foil, but that's not the point and as I said above, other enthusiasts of this subject can get a bit tetchy, so I'll be sending them an email to sort this out...

*[Am I getting tetchy about this subject...what's happening to me? Shakes head and moves on.]*

…Picking up the miniature for the first time and examining it, I caught myself smiling at the intricate beauty of it. Oriol Quin, the sculptor, has done a fine job and straight away I can imagine putting paint on this guy…

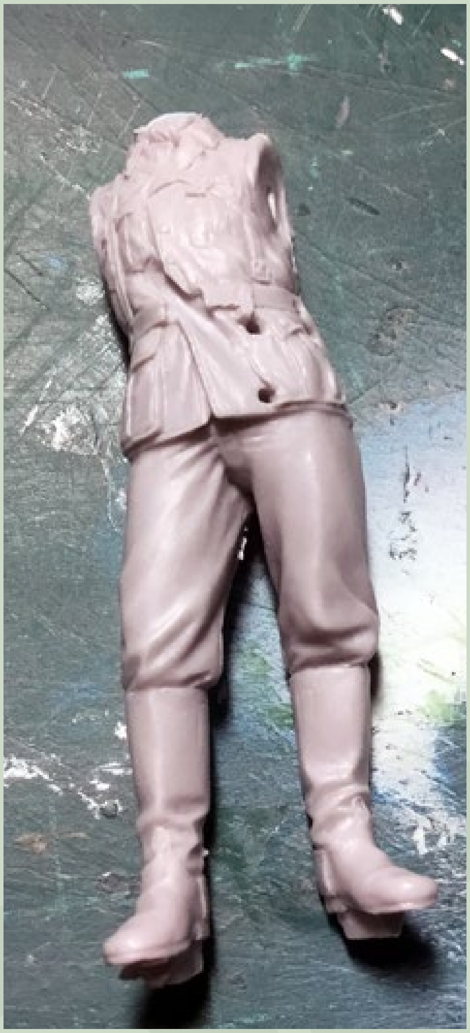
*[Wait, I'm not into historical miniatures, especially not WWII Germans.]*

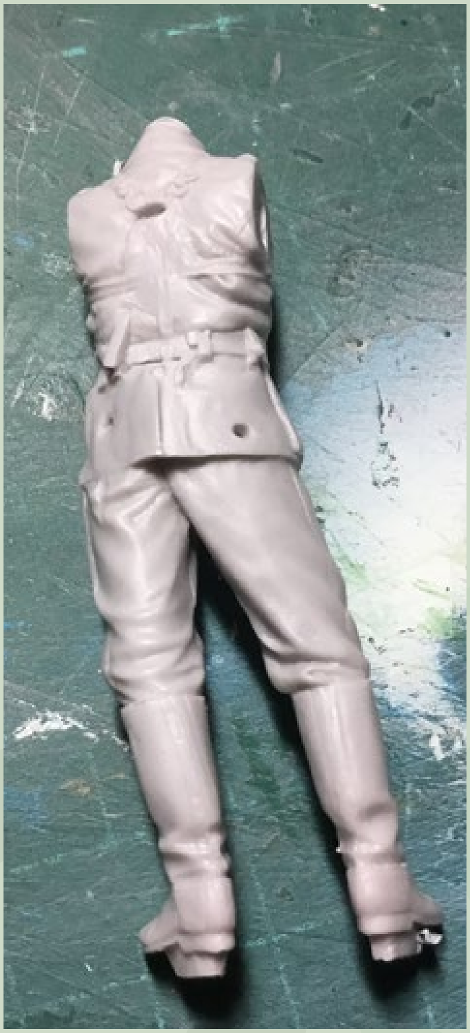
…The soldier himself is in four parts – the combined torso and legs, the head and his two arms, the right one holding his MP40, which are separate from the rest of his body and -- typical of Nutsplanet-- there are well defined keys on each part making assembly very simple. The parts fit perfectly together with no gaps to fill what-so-ever, which makes the decision to keep some parts separate during the painting a very easy one. There is a mould line on the main torso and one on his right arm that will need removing and also a bit of excess resin on the inside of his right leg to fix. Neither fix should take long, so it won't be long before I can get him primed…

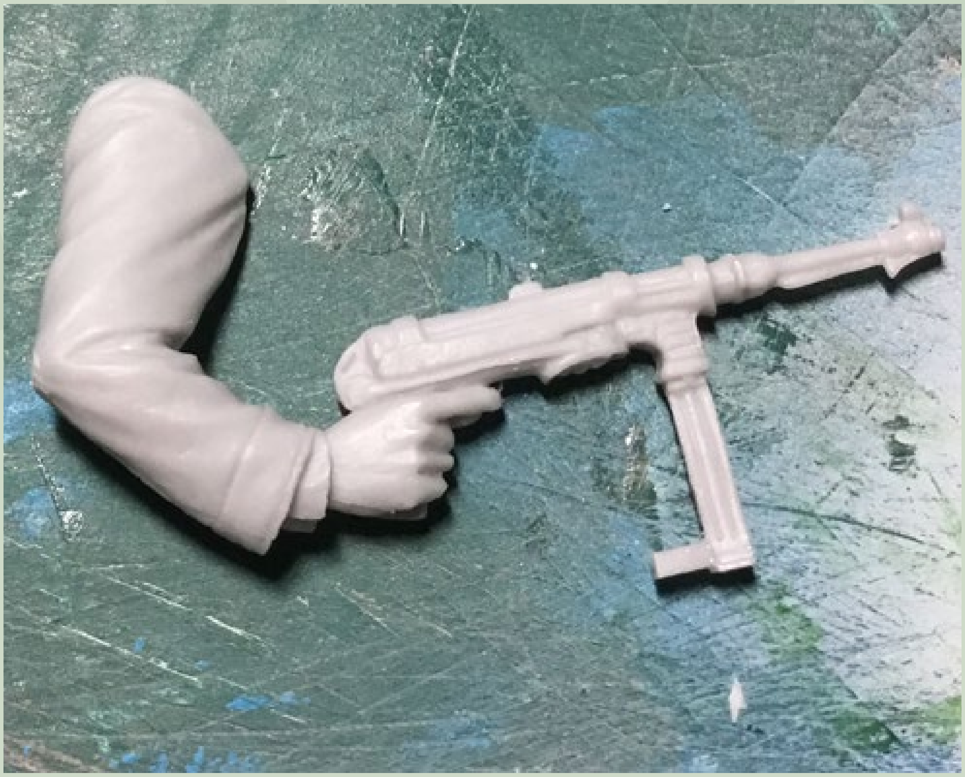
*[I actually researched his gun – WTF is going on!]*

…Hans' head is really well sculpted and cast with only the slightest mould line on the back of his neck. His features have excellent definition and his eyes are perfect. This is always something I look for on a miniature, as they'll be the central part of the focal point of the whole piece. The sculptor has captured the character of this subject really well. His features are quite arrogant and sneering, which plays into the stereotype of the German soldier of that period, when Hitler was proclaiming the Aryan race as the master-race and all others subservient…

*[Have I actually named him?]*







…Moving the focus onto all the other parts to the kit – there are so many of them. Extra webbing, a small spade and dagger, holstered Luger, canteen, binoculars, blankets and so on. He has everything that a typical German soldier of the period would need to blitzkrieg his way into Russia. Each of the small parts is perfectly sculpted and cast and they all fit onto the model so well, that again, no putty will be needed. The only work needed on these parts is for the resin pouring points to be removed. Some care will be needed when doing this, as one or two areas will be seen… One of the parts, the helmet, is supposed to be glued to the front of his belt, but to me this looks like some kind of weird codpiece so I'm unsure of what to do. I could hollow it out, alter his hair and fit the helmet on his head, or could just use to putty to mask the keys where the helmet is to be attached to the body and use it as a prop in the scene I want to build …

*[Damn, this kit is giving me options and I caught myself doing more research. Am I actually enjoying this?]*

…Lastly, I want to take a look at the scenic base. Usually, I tend not to use them as I like to model my own groundworks, setting the scene for the miniature myself. Sometimes we get them and they're quite complex, but other times, like this one, they're pretty simple. The simple ones I prefer because they are easy to add to. For example, this one has quite a weird rounded shape. I could just glue it to the top of a plinth, but to me, that's kind of odd, just stuck there. So, it being a simple design, it just needs some rough ground with some small rocks; it's going to be very easy to add to and make it fit my plinth…

*[OK, I really am enjoying this and have started to plan out a small scene for him.]*

## Conclusion

I'll be honest, this kit has made me re-evaluate my opinion of this type of model. I made a joke of it in the review, and looking at just the miniature on its own, I see where my apathy for the subject came from. At shows I have seen rows of models like this – all painted the same green, blue and grey and it has put me off the subject, but having one in the hand and doing the research about the various bits of kit he carried and subsequently learning more about Operation Barbarossa and the suffering that the Russian and the German soldiers went through all at the whim of a mad man has put historical painting in a new light. Those rows on green, blue and grey I have seen at shows only portray a small aspect of painting a historical miniature. They don't tell of the enjoyment I have had researching about the model and ultimately, the enjoyment I'll get from painting him and bringing him to life.

Nutsplanet has made it easier, I'm sure. The sheer elegance of this model is a delight. There is no need to spend hours prepping him; everything just fits perfectly and everything is very well made. So, in conclusion, I would really recommend this model, especially to someone, who like me, was not really into historical miniature painting but wants to paint a good model and is open to learning a bit of history.

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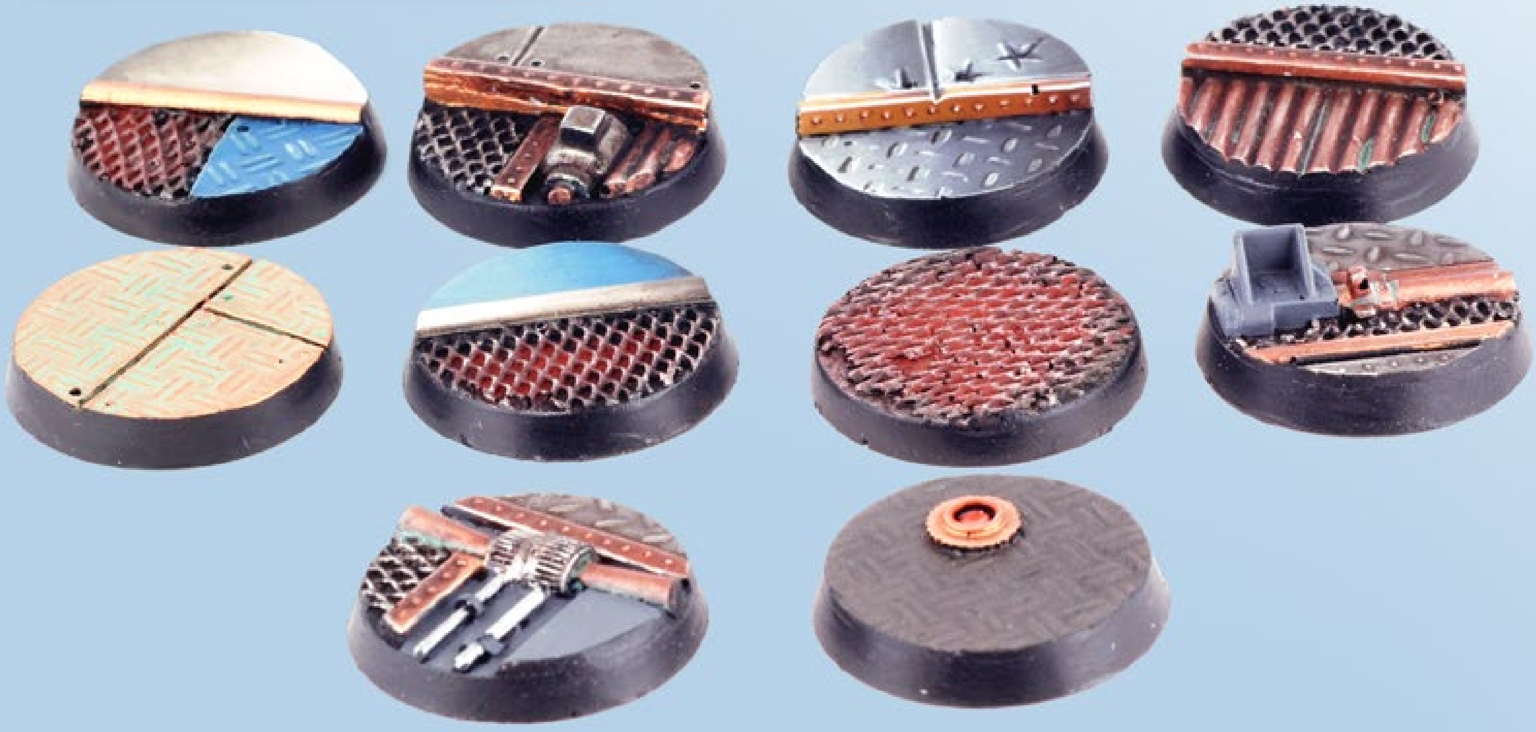

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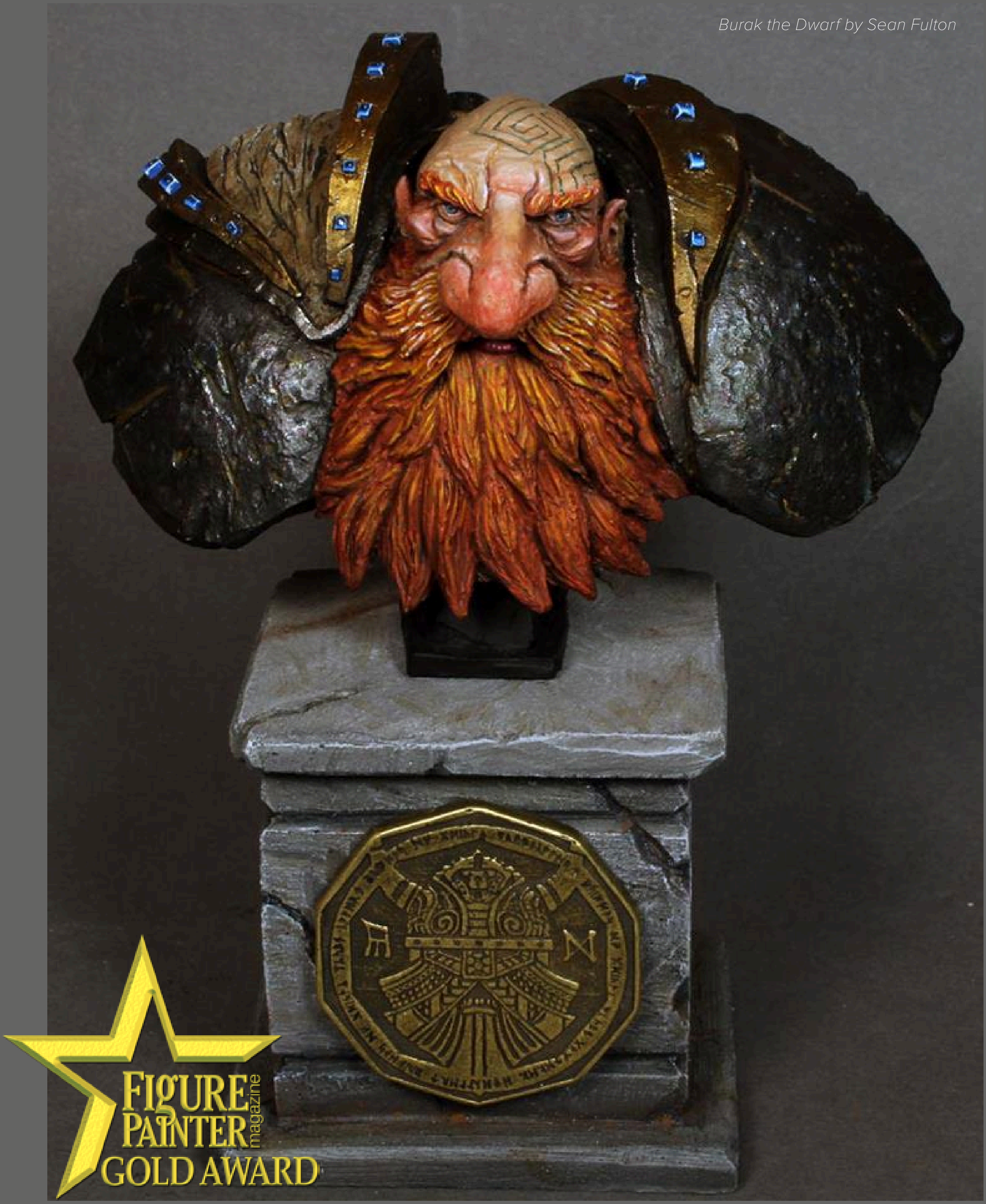
Burak the Dwarf by Sean Fulton

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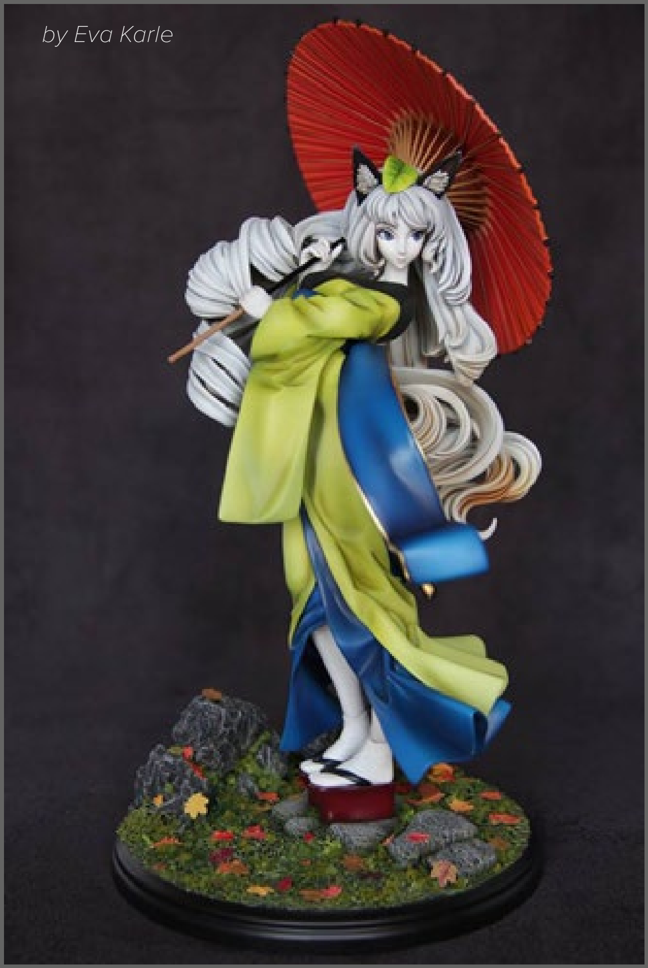
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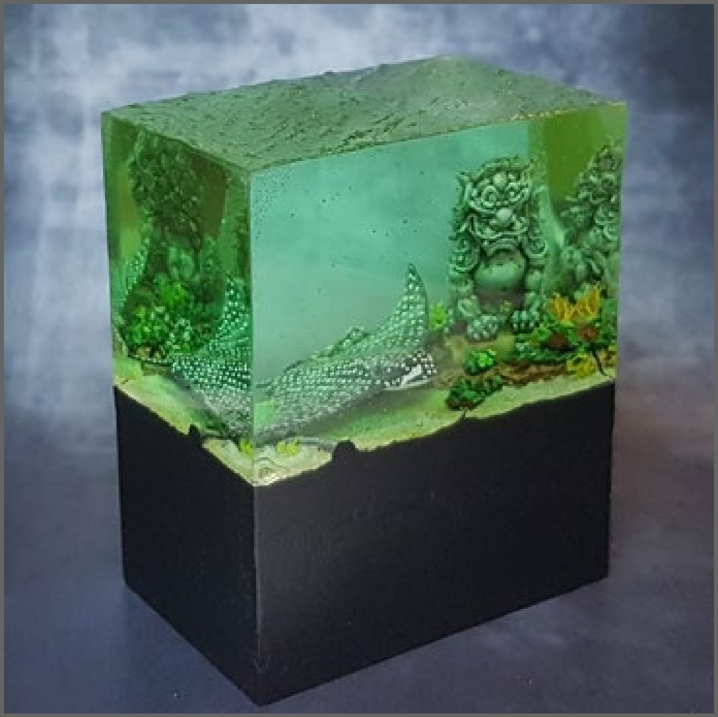
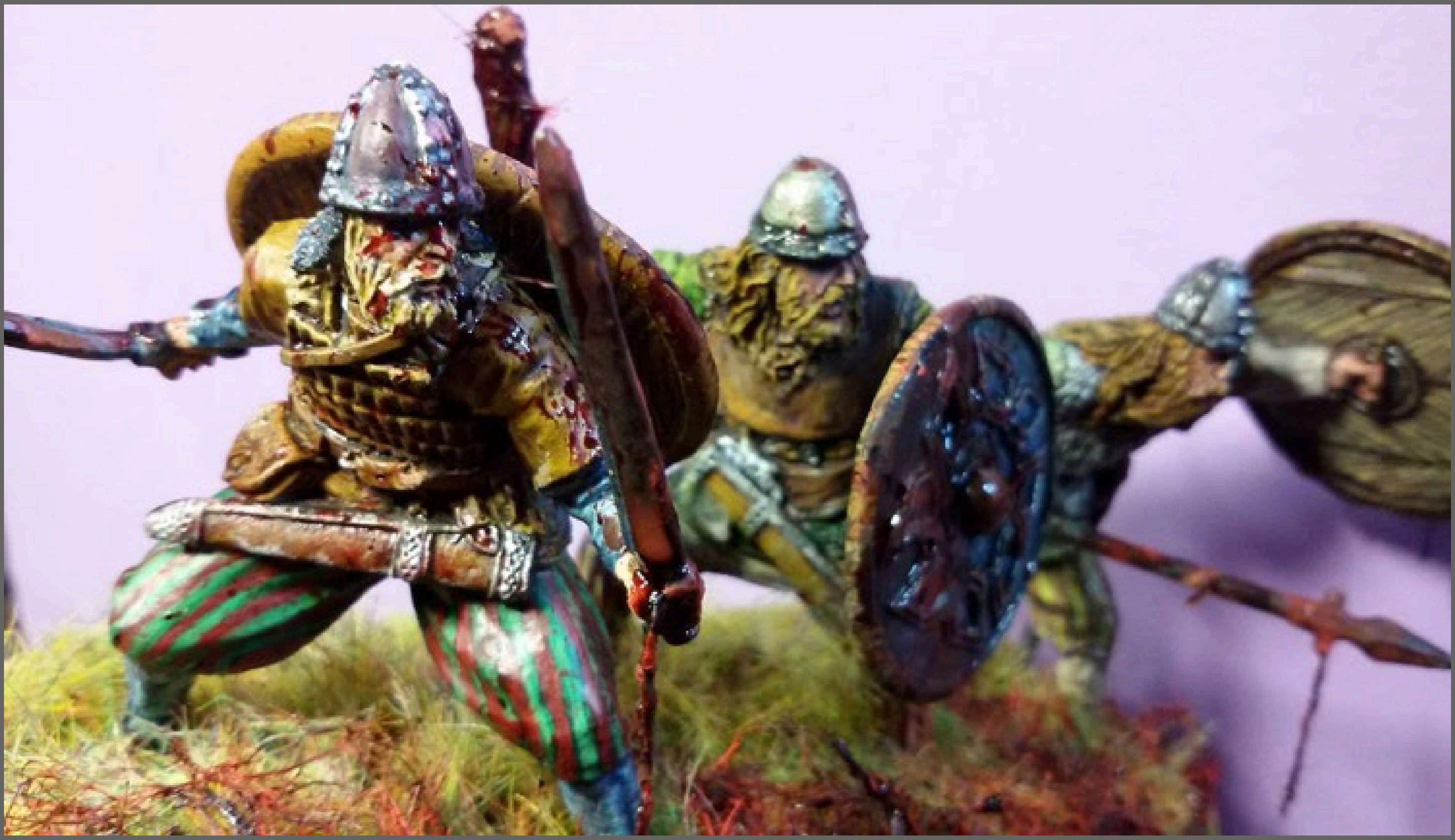


by Steve Forté Haydon

Brothers In Battle by Graham Rich



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